This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

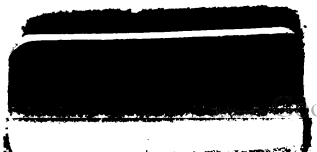
+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`



ogle

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

A

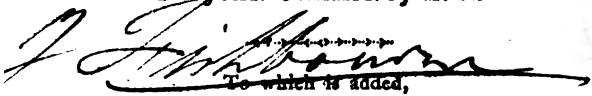
SYSTEM *of* RHETORIC,

In a METHOD entirely New,

CONTAINING

All the *TROPES* and *FIGURES* neceſſary to illuſtrate the *Claſsics*, both poetical and hiſtorical.

BY *JOHN STERLING*, M. A.



To which is added,

The Art of Rhetoric made eaſy;

OR THE

ELEMENTS *of* ORATORY,

Briefly ſtated, and fitted

FOR THE USE OF THE SCHOOLS

Of the united Kingdoms of

GREAT-BRITAIN and IRELAND:

Illuſtrated with proper EXAMPLES to each Figure, and a Collection of Speeches from the beſt Engliſh Authors.

By *JOHN HOLMES.*

DUBLIN;

PRINTED BY ALEX. STEWART, 86, *BRIDE-STREET.*

1806.

Digitized by Google

Digitized by Google

897
S861
eye
1806

THE

PREFACE.

IT would enlarge this Preface beyond its due bounds, to attempt to prove the advantage of a Rhetorical Syſtem in general, in order to a right underſtanding of the claſsics. I ſhall therefore only briefly acquaint the reader, what laws I preſcribed to myſelf, and have ſtrictly obſerved in this compoſition, ſo far as it is my own, (the Latin *definitions being moſtly* Parnaby's*); and then the particular manner in which I uſe it.*

Firſt, I determined for method's ſake in the Engliſh Syſtem, to allow a diſtich for every figure, which in the Latin *is generally explained in one line, and ſometimes leſs: becauſe our language being not ſo conciſe as the* Latin, *could not in ſo few words give, in an intelligible and eaſy turn of expreſſion, a full and exact definition of the figure, its nature and uſe; with ſuch obſervations, as is ſometimes equally neceſſary with the very definition.*

Next I reſolved, that the name of the figure ſhould begin the diſtich, or have only a monoſyllable before it: becauſe, had it been placed in the middle or end of the firſt, or any part of the ſecond line, it is certain the memory might not be able immediately to recollect the beginning of the definition: whereas now,

Digitized by Google

no sooner is there mention made of the name, than that *easily follows in a natural order; which, I believe, adds considerably to the work.*

Thirdly, I have taken care to separate the example from the rule; because boys are often apt to lay an equal stress on every word contained in the rule; and generally want judgment to distinguish betwixt that and the example that illustrates it. Besides, it does not seem to me so proper to give the English in verse; because the measure must require some words to which the rule adds no weight in that particular circumstance: whereas in this scheme, I have chosen such examples, as I thought most proper, easy and familiar, and best adapted to the design of the Figure; without adding one word more than was absolutely necessary to complete the sense.

Fourthly, because the names of the Figures, excepting very few, are Greek words, and consequently cannot excite in their minds the proper ideas affixed to them, without a tolerable acquaintance with the original; I thought it would be very necessary to translate them into English, and also to give their derivations from the Greek; that the young student may not only understand the Figure itself, but also the particular meaning of its name.

Digitized by Google

Preface to Mr. Holmes's Rhetoric.

WHAT now remains, is to mention the improvements made in this piece, and to whom we are obliged for them. Having looked over some performances for this purpose, none came so near the original design, as Mr. *Holmes's*, to whom the public is much indebted for his other labours, in improving the education of youth. On attentively considering his *Art of Rhetoric*, we were immediately led to make use of it; he having introduced his *System* with an explanation of its nature and use, pointing out the parts of a theme and an oration, with which the knowledge of *Rhetoric* is so connected, that the ability of performing with excellency one or other, depends on the proper disposing of words and sentences, and so connecting them as to have all the advantage of language, which is centered in *Rhetoric*.

This knowledge has been hitherto confined to the learned languages; and it has been thought, that instances of its use were no where to be found but in the Clasics; which has erected such a veneration for them, as to deprive every other performance of any merit in that way.

Upon how unfair a foundation this superstructure has been raised, must appear from this performance; in which the Trope, Figure, Allegory, *&c.* being the flowers collected from the bed of *Rhetoric*, are illustrated from the sacred writings.

Digitized by Google

This may in time give *them* that dignity they merit in this particular, and add to the reverence and reſpect every intelligent being ſhould pay to the Word of GOD.

This performance is peculiarly adapted to the Engliſh Reader; and as our language of late is riſing to a dignity its natives would gladly ſee eſtabliſhed, nothing can engage a fondneſs for it more than a piece (however diminutive) that points out her beauties, and ſhows that ſhe is not leſs deſtitute of them than any other tongue.

That the ſcholar therefore may have ſome pieces ready for his praxis, we have ſelected ſome of the moſt capital pieces from Engliſh authors, as inſtances of the ſeveral paſsions of the mind, and the different modes of ſpeech; which by a proper uſe, under the inſpection of his teacher, may enable him in time to ſpeak with fluency and elegance; and remove a criminal modeſty, ſo frequently a bar to genius.

Digitized by Google

INDEX

TO THE

NAMES of the FIGURES.

Note. The numeral figures, following the names of the figures of ſpeech, ſhow where the diſtich both in *Engliſh* and *Latin* is to be found.

Ænigma	18	Charientiſmus	13
Ætiología	40	Climax	28
Aliegoría	8	Diæreſis	94
Anacœnóſis	56	Diályton	75
Anadiplóſis	25	Diaſy'rmus	15
Anáphora	21	Diaſtole	92
Anáſtrophe	84	Ecphonéſis	52
Antanacláſis	19	Ecthlípſis	89
Antimería	83	Elleípſis	72
Antimetábole	36	Enállage	82
Antíphraſis	12	Enantióſis	37
Antiptóſis	83	Epánados	26
Antítheſis	67	Epanalépſis	24
Antonomáſia	9	Epanorthóſis	54
Aphaéreſis	61	Epénthesis	63
Apócope	64	Epiphonéma	53
Apóphaſis	47	Epiſtrophe	22
Aporía	57	Epítrope	43
Apoſiopéſis	55	Epizeúxis	27
Apóſtrophe	59	Erotéſis	51
Appoſítio	87	Evocátio	85
Aſteiſmus	14	Helleniſmus	79
Aſy'ndeton	75	Hendíadys	50
Catachréſis	5	Homoioteleúton	32

Digitized by Google

Hypállage	78	Paronomásia	31
Hypérbaton	76	Periphrasis	49
Hypérbole	6	Pleonásmus	68
Hy'phen	81	Plóce	20
Hypotypósis	34	Polyptóton	29
Hy'steron	77	Polysy'ndeton	69
Increméntum	44	Prolépsis	42
Invérsio	41	Prosopopoéïa	58
Irónia	4	Prósthesis	60
Litótes	10	Sarcásmus	16
Metalépsis	7	Syllépsis	74
Metáphora	1	Sy'mploce	23
Metáthesis	66	Synœceiésis	38
Metony'mia	2	Synaéresis	93
Onomatopoéïa	11	Synalaépha	90
Oxymóron	39	Synathroésmus	46
Paradiástole	35	Sy'ncope	62
Paragóge	65	Synécdoche	3
Paraleípsis	48	Synony'mia	45
Parechésis	33	Sy'nthesis	86
Parégmenon	30	Sy'stole	91
Parénthesis	70	Tmésis	80
Paroémia	17	Zeúgma	73
Parólce	71		

☞ *For Contents of Mr.* Holmes' *Rhetoric, see last page.*

Digitized by Google

The ART *of* RHETORIC.

The Four proper TROPES.

A *Metaphor*, in place of proper words, 1
Reſemblance puts; and dreſs to ſpeech affords.
A *Metonymy* does new names impoſe, 2
And things by things by near relation ſhows.
Synecdoche the whole for part doth take; 3
Or, of a part for whole, exchange doth make.
An *Irony*, diſſembling with an air, 4
Thinks otherwiſe than what the words declare.

EXAMPLES.

1. A Tide (Exceſs) of Paſſion. Breath on (favour) my Enterprizes. The golden (pure, untainted) Age. 2. The Inventer is taken for the Invented; as, Mars (War) rages. The Author, for his Works; as, read Horace, i. e. his Writings. The Inſtrument, for the Cauſe; as, his Tongue (Eloquence) defends him. The Matter, for the Thing made; as, the Steel (Sword) conquers. The Effect, for the Cauſe; as, cold Death, i. e. Death, which makes cold. The Subject containing, for the Thing contained; as, the Mace (Magiſtrate) comes. 3. Ten Summers, i. e. Years, have I lived under this Roof, i. e. Houſe. Now the Year, i. e. Spring, is the moſt beautiful. 4. Fairly done, i. e. ſcandalouſly done. Good Boy, i. e. Bad Boy.

TERMS Engliſhed.

1. Tranſlation. 2. Changing of Names. 3. Comprehenſion. 4. Diſſimulation.

Digitized by Google

Affections of Tropes.

A *Catachreſis* words too far doth ſtrain 5
Rather from ſuch abuſe of ſpeech refrain.
Hyperbole ſoars high, or creeps too low; 6
Exceeds the truth, things wonderful to ſhow.
By *Metalepſis*, in one word combin'd 7
More Tropes than one you eaſily may find.
An *Allegory* Tropes continues ſtill, 8
Which with new graces every ſentence fill.

Tropes *improperly accounted ſo.*

Antonomaſia proper names imparts, 9
From kindred, country, epithets, or arts.
Litotes doth more ſenſe than words include, 10
And often by two negatives hath ſtood.
Onomatopœia coins a word from ſound, 11
By which alone the meaning may be found.

EXAMPLES.

5. The Man, i. e. Chief, of the Flock. He threatens, i. e. promiſes, a Favour. 6. He runs ſwifter than the Wind, i. e. very ſwiftly. 7. Euphrates, (i. e. Meſopotamia, i. e. its Inhabitants) moves War. 8. Venus grows cold without Ceres and Bacchus, i. e. Love grows cold without Bread and Wine. 9. There goes Irus, i. e. a poor Man. Æacides, i. e. Achilles, conquered. The Carthaginian, i. e. Hannibal, won the Field. Cytherea, i. e. Venus, worſhipped in the iſland ſo called. The Philoſopher, i. e. Ariſtotle, aſſerted ſo. The Poet, i. e. Virgil, ſings Æneas. 10. I neither praiſe your Gifts, nor deſpiſe them; i. e. I diſpraiſe your Gifts, yet I accept them. 11. Flies buzz, i. e. make a humming Noiſe. Tantaras, i. e. Noiſe of Trumpets, fill the Round.

Terms Engliſhed.

5. Abuſe. 6. Exceſs. 7. Participation. 8. Speaking otherwiſe. 9. For a Name. 10. Leſſening. 11. Feigning a Name.

Digitized by Google.

Antiphraſis makes words to diſagree 12
From ſenſe; if rightly they derived be.
Charientiſmus, when it ſpeaks, doth chooſe 13
The ſofter for the harſher words to uſe.
Aſteiſmus loves to jeſt with ſtrokes of wit, 14
And ſlily with the point of ſatyr hit.
A *Diaſyrmus* muſt ill-nature ſhow, 15
And ne'er omit t' inſult a living foe.
Sarcaſmus with a bitter jeer doth kill, 16
And ev'ry word with ſtrongeſt venom fill.
Paræmia by a proverb tries to teach 17
A ſhort, inſtructing, and a nervous ſpeech.
Ænigma in dark words the ſenſe conceals; 18
But that, once known, a riddling ſpeech reveals.

Figures *of words of the ſame ſound.*

Antanaclaſis in one ſound contains 19
More meanings; which the various ſenſe explains.
By *Ploce* we a proper name repeat; 20
Yet as a common noun the latter treat.

EXAMPLES.

12. *Lucus*, from *Lux* Light, ſignifies a dark ſhady Grove. 13. Be not ſo angry; Heaven ſend better News. 14. Who hates not Bavius' Verſes, let him love Mævius's; and he that loves either, let him milk He-goats. 15. You gaggle like a Gooſe among the tuneful Swans. 16. Now, Cyrus, glut yourſelf with Blood. 17. You waſh the Black-moor white, i. e. you labour in vain. 18. Niletis's Quill brought forth the Daughters of Cadmus; i. e. a Pen, made of a Reed growing by the Side of the River Nile, wrote the Latin and Greek Letters invented by Cadmus. 19. Care for thoſe Things, which may diſcharge you of Care. 20. In that Victory Cæſar was Cæſar, i. e. a moſt ſerene Conqueror.

TERMS Engliſhed.

12. Contrary Word. 13. Softening. 14. Civility. 15. Detraction. 16. Bitter Taunt. 17. A Proverb. 18. A Riddle. 19. A Reciprocation. 20. Continuation.

Digitized by Google

Anaphora gives more ſentences one head; 21
As readily appears to thoſe that read.
Epiſtrophe more ſentences doth cloſe 22
With the ſame words, whether in verſe or proſe.
Symploce joins theſe figures both together, 23
And from both join'd makes up itſelf another.
Epanalepſis words doth recommend, 24
The ſame at the beginning and the end.
Anadiploſis ends the former line, 25
With what the next does for its firſt deſign.
By *Epanados* a ſentence ſhifts its place; 26
Takes firſt, and laſt, and alſo middle ſpace.
An *Epizeuxis* twice a word repeats, 27
Whate'er the ſubject be, whereon it treats.
A *Climax* by gradation ſtill aſcends, 28
Until the ſenſe with finiſh'd period ends.
A *Polyptoton* ſtill the ſame word places, 29
If ſenſe require it, in two diff'rent caſes.

EXAMPLES.

21. Peace crowns our Life; Peace does our Plenty breed. 22. We are born in Sorrow, paſs our time in Sorrow, end our Days in Sorrow. 23. Juſtice came down from Heaven to view the Earth; Juſtice climbed back to Heaven, and left the Earth. 24. Sins ſtain thy beautious Soul; forſake thy Sins. 25. Prize Wiſdom; Wiſdom is a precious Jewel. 26. Whether the worſt? the Child accurſt, or elſe the cruel Mother? The Mother worſt, the Child accurſt; as bad the one as the other. 27. Ah! poor, poor Swain! 28. Folly breeds Laughter; Laughter, Diſdain; Diſdain makes Shame her Daughter. 29. Foot to Foot; Hand to Hand; Face to Face.

TERMS Engliſhed.

21. Rehearſal. 22. A turning to. 23. A complication. 24. Repetition. 25. Reduplication. 26. A Regreſſion. 27. A joining together. 28. A Ladder, Stair, 29. Variation of Caſe.

Digitized by Google

Figures *of words of like ſound.*

Paregmenon deriv'd from one recites 30
More words, and in one ſentence them unites.
Paronomaſia to the ſenſe alludes, 31
When words but little vary'd it includes.
Homoioteleuton makes the meaſure chime, 32
With like ſounds, in the end of fetter'd thyme.
A *Paracheſis* ſyllables ſets twice; 33
But this, except to poets, is a vice.
Hypotypoſis to the eye contracts 34
Things, places, perſons, times, affections, acts.
Paradiaſtole explains aright 35
Things in an oppoſite and diff'rent light.
Antimetabole puts chang'd words again 36
By contraries; ſome beauty to explain.
Enantioſis poiſeth diff'rent things, 37
And words and ſenſe as into balance brings.
Synœceioſis to one ſubject ties 38
Two contraries, and fuller ſenſe ſupplies.

EXAMPLES.

30. I write friendly of friendſhip to a Friend. 31. Friends are turned Friends. 32. Chime and Rhime; as above. 33. Liberty begets Miſchief chiefly. 34. The Head is ſick; the Heart is faint; from the Sole of the Foot, even unto the Head, there is no Soundneſs; but Wounds, Bruiſes, and putrifying Sores. 35. Virtue may be overſhadowed, but not overwhelmed. 36. A Poem is a ſpeaking Picture; a Picture is a mute Poem. 37. Truth brings Foes, Flattery brings Friends. 38. He is dead, even while he liveth.

TERMS Engliſhed.

30. Derived from the ſame. 31. Likeneſs of Words. 32. A like Ending. 33. Alluſion. 34. A Repreſentation. 35. Diſcrimination. 36. Changing by Contraries. 37. A Contrariety. 38. A Reconciling.

Digitized by Google

In *Oxymoron* contradictions meet, 39
And jarring epithets and ſubjects greet.

Figures *for proof.*

Ætiology gives ev'ry thame a reaſon; 40
And, with convincing arguments, doth ſeaſon.
Inverſion makes the adverſary's plea 41
A ſtrong, nay beſt defence, that urg'd can be.
Prolepſis your objection doth prevent; 42
With anſwers ſuitable and pertinent.
Epitrope gives leave and facts permits, 43
Whether it ſpeaks ſincere or counterfeits.

Figures *for amplifying.*

An *Incrementum* by degrees doth riſe, 44
And from a low t'a lofty pitch it flies.
Synonymy doth divers words prepare, 45
Yet each of them one meaning doth declare.
A *Synathrœſmus* ſums up various things, 46
And as into one heap together brings.

EXAMPLES.

39. Proud humility. This bitter ſweet. 40. Deſpiſe pleaſure; for pleaſure bought with pain, hurteth. 41. Had I killed him, as you report, I had not ſtayed to bury him: 42. What then? ſhall we ſin, becauſe we are not under the Law, but Grace? God forbid! 43. Go, take your courſe; I will not ſtop your rambles. 44. The wickedneſs of a mob, the cruel force of a tyrant, ſtorms and tempeſts, even Jupiter's thunder; nay, if the world ſhould fall, it cannot diſturb the juſt man, nor ſhake his ſolid reſolution. 45. Freedom and liberty: he is yet alive; he breathes æthereal air. 46. Thief, taylor, miller, weaver, &c.

Terms Engliſhed.

39. A witty fooliſh ſaying. 40. Showing a reaſon. 41. Inverſion. 42. Prevention. 43. Permiſsion. 44. Increaſing. 45. Partaking together of a name. 46. Gathering together.

Digitized by Google

Apophaſis, pretending to conceal 47
The whole it meant to hide, muſt needs reveal.
A *Paraleipſis* cries, I leav't behind, 48
I let it paſs; tho' you the whole may find.
Periphraſis of words doth uſe a train, 49
Intending one thing only to explain.
Hendiadis, for adjectives, doth chooſe 50
Their proper ſubſtantives themſelves to uſe.
By *Eroteſis*, what we know we aſk, 51
Preſcribing to ourſelves a needleſs taſk.
By *Ecphoneſis* ſtraight the mind is rais'd, 52
When by a ſudden flow of paſſion ſeiz'd.
Epiphonema makes a final clauſe, 53
When narratives and proofs afford a cauſe.
Epanorthoſis doth paſt words correct, 54
And, only to enhance, ſeems to reject.
Apoſiopeſis leaves imperfect ſenſe; 55
Yet ſuch a ſilent pauſe ſpeaks eloquence.

EXAMPLES.

47. I ſay nothing of your idleneſs, and other things, for which you cannot excuſe yourſelf. 48. I omit the bribes you received; I let paſs your thefts and robberies. 49. The writer of the Trojan war, *for* Homer. 50. He drinks out of gold and cups, *for* golden cups. 51. Was ever virtue put to harder taſks? 52. Alas! Oh baniſhed piety! Oh corrupted nation! 53. Of ſo great moment was it to raiſe the Engliſh nation. 54. Moſt brave! Brave, ſaid I? Moſt heroic Act! 55. Whom I——But it is better, to compoſe the ſwelling waves.

TERMS Engliſhed.

47. Not ſaying. 48. Leaving. 49. Circumlocution. 50. One into two. 51. A queſtioning. 52. Exclamation. 53. Acclamation. 54. Correcting. 55. A pauſing or concealing.

Digitized by Google

Anacænoſis tries another's mind, 56
The better counſel of a friend to find.
Aporia, in words and actions, doubts; 57
And with itſelf, what may be beſt, diſputes.
Proſopopœia a new perſon feigns, 58
And to inanimates ſpeech and reaſon deigns.
Apoſtrophe from greater themes or leſs, 59
Doth turn aſide, to make a ſhort addreſs.

Figures *of Orthography*.

Proſtheſis, to the front of words, doth add 60
Letters or ſyllables they never had.
Aphæreſis from the beginning takes, 61
What properly a part of the word makes.
Syncope leaves part of the middle out, 62
Which cauſeth of't of caſe and tenſe to doubt.
Epentheſis to th' middle adds one more, 63
Than what the word could juſtly claim before.

EXAMPLES.

56. Were it your caſe, what would you do? 57. What ſhall I do? Muſt I be aſked, or muſt I aſk? Then what ſhall I aſk? 58. The very ſtones of the ſtreets ſpeak your wickedneſs. The mountains clap their hands, and the hills ſing for joy. 59. Thus he poſſeſſed the gold by violence! Oh! curſed thirſt of gold! what wickedneſs doſt thou not influence men's minds to perpetrate. 60. Yclad, *for* clad, in armour; begirt, *for* girt, with a ſword. 61. Till, *for* until. 62. Ne'er, *for* never; o'er, *for* over. 63. Blackamoore. *for* Blackmoor.

Terms Engliſhed.

56. A communication. 57. A doubting. 58. Feigning a perſon. 59. Addreſs, or turning away from the principal ſubject. 60. Adding to. 61. Taken from. 62. Cutting out. 63. Interpoſition.

Digitized by Google

Apocope cuts off a final letter, 64
Or ſyllable, to make the verſe run better.
A *Paragoge* adds unto the end; 65
Yet, not the ſenſe, but meaſure to amend.
Metatheſis a letter's place doth change, 66
So that the word appear not new or ſtrange.
Antitheſis doth change a ſyllable or letter, 67
Or holds up contraſts, as men think it better.

Figures *of exceſs in Syntax.*

A *Pleonaſmus* hath more words than needs; 68
And, to augment the emphaſis, exceeds.
In *Polyſyndeton* conjunctions flow, 69
And ev'ry word its cop'lative muſt ſhow.
Paremtheſis is intependent ſenſe, 70
Clos'd in a ſentence by a double fence.
Parolce particles doth oft' apply, 71
Which needleſs are and nothing ſignify.

Figures *of defect in Syntax.*

Elleipſis leaves a word or ſentence out, 72
When the conciſeneſs cauſes not a doubt.

EXAMPLES.

64. Tho' *for* though, *or* although. 65, Chicken, *for* chick. 66. Cruds *for* curds. 67. Tye *for* tie; furniſht *for* furniſhed; as we act well or ill, we ſhall receive happineſs or miſery. 68. I ſaw it with mine eyes. 69. Fear, and joy, and hatred, and love ſeized the mind by turns. 70. I believe indeed (nor is my faith vain) that he is the offspring of the gods. 71 He evermore, *for* ever, feeds. 72 True, *for* it is true,

Terms Engliſhed.

64. A cutting off. 65. Producing, or making longer. 66. Tranſpoſition. 67. Oppoſition. 68. Superfluity. 69. Many copulatives. 70. Interpoſition of words. 71. Prolonging. 72. A defect.

Digitized by Google

Zeugma repeats the verb as often o'er, 73
As conſtruing words comes after or before.
Sylleſis, in more worthy, comprehends 74
The leſs; and former's preference defends
Aſyndeton, or (which the ſame implies) 75
Dialyton the cop'lative denies.

In the Context.

Hyperbaton makes words and ſenſe to run 76
In order that's diſturb'd; ſuch rather ſhun.
Hyſteron doth miſplace both words and ſenſe, 77
And makes the laſt what's firſt by juſt pretence.
Hypallage both caſes oft tranſpoſe; 78
A liberty, that's never us'd in proſe.
'Tis *Helleniſmus*; when we ſpeak or write, 79
In the like ſtyle and phraſe as Greeks indite.
By *Tmeſis* words divided oft are ſeen, 80
And others 'twixt the parts do intervene.
Hyphen's a daſh which parts of words doth join; 81
Or word to word, another word to coin.

EXAMPLES.

3. Nor leaf nor reed is ſtirred by the wind, i. e. nor leaf is ſtirred, nor reed is ſtirred, by the wind. 74. I and my brother, i. e. we, go out to play. 75. Faith, juſtice, truth, religion, mercy dies. 76. Wealth, which the old man had rak'd and ſcraped together, now the boy doth game and drink away; *for* Now the boy doth game and drink away the wealth, which the old man had raked and ſcraped together. 77. He was bred and born, *for* born and bred, at London. 78. Cups, to which I never moved my lips, *for* cups, which I never moved to my lips. 79. I kept him from to die, i. e. from death. 80. What crime ſoever, *for* whatſoever crime. 81. Purple-coloured.

TERMS Engliſhed.

3. Joining. 74. Comprehenſion. 75. Disjoined, or without copulative. 76. A paſsing over. 77. After-placing. 78. A changing. 79. A Græciſm. 80. Dividing. 81. Uniting.

Digitized by Google

Enallage doth alter perſon, tenſe, 82
Mood, gender, number, on the leaſt pretence.
By *Antimeria*, for one part of ſpeech 83
Another's put, which equal ſenſe doth teach.
Anaſtrophe makes words, that firſt ſhould go 84
The laſt in place: Verſe oft' will have it ſo.
By *Evocation* we the third recal, 85
In firſt or ſecond perſon's place to fall.
A *Syntheſis*, not words but ſenſe reſpects; 86
For whoſe ſake oft' it ſtricteſt rules rejects.
By *Appoſition* ſubſtantives agree 87
In caſe; yet numbers different may be.
By *Antiptoſis* you may freely place 88
One (if as proper) for another caſe.

Figures *of Proſody.*

Ecthlipſis M in th' end hath uſeleſs fixt, 89
When vowel or H begins the word that's next.
By *Synalœpha* final vowels give way, 90
That thoſe in front of following words may ſtay.
A *Syſtole* long ſyllables makes ſhort; 91
The cramp'd and puzzl'd poet's laſt reſort.

EXAMPLES.

82. Alexander fights, *for* Alexander fought, 83. He is new, *for* newly, come home. 84. He travelled England thro', *for* through England. 85, We, the people, are ſubject. 86. The multitude ruſhes, *or* ruſh, upon me. 87. King George, The city, Athens. 88. Peculiar to the Latins; *as* urbem quam ſtatuo veſtra eſt. 89. Si vit' inſpicias, *for* Si vitam inſpicias, 90. Si vis anim' eſſe beatus, *for* Si vis animo eſſe beatus. 91. Stetĕrunt, *for* Stetērunt.

TERMS Engliſhed.

82 A change of order. 83. One part for another. 84. Inverting. 85. Calling forth. 86. A compoſition. 87. Nouns put in the ſame caſe. 88. A caſe put for a caſe. 89. A ſtriking out. 90. A mingling together. 91. A ſhortening.

Digitized by Google

Diaſtole ſhort ſyllables prolongs ; 92
But this, to right the verſe, the accent wrongs.
Synæreſis, whenever it indites, 93
Still into one two ſyllables unites.
Diæreſis one into two divides ; 94
By which the ſmoother meaſure gently glides.

EXAMPLES.

92. Nauſiāgia, *for* Nauſrăgia. 93. Alveo, a diſſyllable; *for* Alveo, a triſſyllable, 94. Evoluiſſet, *for* evolviſſet.

Terms Engliſhed.

92. Lengthening. 93. A contraction. 94. A diviſion.

Digitized by Google

ARS RHETORICA.

Tropi proprii Quatuor.

Dat propriæ ſimilem tranſlata *Metaphora* vocem: 1
Atque *Metonymia* imponit nova nomina rebus. 2
Confundit totum cum parte *Synecdoche* ſæpe. 3
Contrà quàm ſentit ſolet *Ironia* jocari. 4

Affectiones Troporum.

Durior impropriæ eſt *Catachreſis* abuſio vocis. 5
Extenuans, augenſve, excedit *Hyperbole* verum. 6

EXEMPLA.

1. Fluctuat *æstu* (i. e. exceſſu) irarum. *Aſpirant* (i. e. tavent) cœptis. 2. Inventor *pro* invento; ut *Mars* (i. e. bellum) ſævit. Author *pro* operibus: ut lege *Horatium*, i. e. ejus ſcripta. Inſtrumentum *pro* causâ; ut *lingua* (i. e. eloquentia) tuetur illum. Materis *pro* facto; ut *ferrum* (i. e. gladius) vicit. Effectus *pro* Causâ; ut *frigida* mors, i. e. quæ facit frigidos. Continens *pro* contento; ut veſcor *dapibus*, i. e. cibis. Adiunctum *pro* ſubjecto; ut *faſces* (i. e. magiſtratus) Tarquinii. 3. Decem. *æates* (i. e. annos) vixi ſub hoc *tecto*, i. e. domo. Nunc *annus*, i. e. ver) eſt formoſiſſimus. 4. *Bcnè* factum, i. e. *malè* factum. 5. *Vir* (i. e. dux) gregis: *Minatur* (i. e. promittit) pulchra. 6. Currit *ocior Euro*, i. e, citiſſimè.

DERIVATIONES.

1. A *μεταφέρω*, transfero. 2. à *μετονομάζω*, tranſnomino. 3. à *συνεδέχομαι*, comprehendo. 4. ab *εἰρωνεύομαι*, diſſimulo. 5. à *καταχράομαι*, abutor. 6. ab. *ὑπερβάλλω*, ſupero.

Digitized by Google

Voce Tropos plures nectit *Metalepsis* in unâ. 7
Continuare Tropos *Allegoria* adsolet usque. 8

Tropi falsò habiti.

Antonomasia imponit Cognomina sæpe. 9
Si plus quàm dicis signes, *Litoteta* vocabis. 10
A sonitu voces *Onomatopœia* fingit. 11
Antiphrasis voces tibi per contraria signat. 12
Dat *Charientismus* pro duris mollia verba. 13
Asteismus jocus urbanus seu scomma facetum est. 14
Est inimica viri *Diasyrmus* abusiæ vivi. 15
Insultans hosti illudit *Sarcasmus* amarè. 16
Sid quid proverbî fertur, *Paræmia* dicta est. 17

EXEMPLA.

7. *Euphrates*, (i. e Mesopotamia, i. e. ejus incolæ) movet bellum. 8. *Venus* (i. e. amor) friget sine *Cerere* (i. e. pane) & *Baccho*, i. e. vino. 9. Hìc adest *Irus*, i. e. pauper. *Æacides*, (i. e. Achilles) vicit. *Pœnus* (i. e. Hannibal) tulit victoriam. *Cytherea*, i. e. Venus, Dea Insulæ Cytheræ. *Philosophus*, (i e. Aristoteles) asserit. *Poëta* (i. e. Virgilius) canit Æneam. 10. *Non laudo tua munera nec sperno*, i. e. vitupero ea, tamen accipio. 11. Bombalio, clangor, stridor, taratantara, murmur. 12. *Lucus*, à luceo, significat opacum nemus. 13. At bona verba precor; ne sævi magna Sacerdos. 14. Qui Bavium non odit, amet tua carmina Mævi; atque idem jungat vulpes, & mulgeat hircos. 15. In strepitu cantas. Inter strepere anser olores. 16. Satia te sanguine, Cyre. 17. *Æthiopem lauremve lavas*, i. e. frustra laboras.

DERIVATIONES.

7. à μεταλαμβάνω, participo. 8. ab ἀλληγορία, aliud dico. 9. ab ἀντὶ, pro, & ὀνομάζω, nomino. 10. à λιτὸς, tenuis. 11. ab ὀνοματοποιία, nomen facio. 12. ab ἀντιφράζω, per contrarium loquor. 13. à χαριεντίζομαι, jocor. 14. ab ἀστῦος, urbanus. 15. à διασύρω, convitior. 16. à σαρκάζω, irrideo. 17. à παροιμιάζομαι, proverbialiter loquor.

Digitized by Google

Ænigma obſcuris tecta eſt ſententia verbis. 18

Figuræ Dictionis in eodem Sono.

Dat varium ſenſum voci *Antanaclaſis* eidem: 19
Atque *Ploce* repetit Proprium; communiter hocce. 20
Diverſis membris frontem dat *Anaphora* eandem: 21
Complures clauſus concludit *Epiſtrophe* eodem: 22
Symploce eas jungit, complexa utramque figuram. 23
Incipit & voce exit *Epanalepſis* éâdem. 24
Eſt *Anadiploſis*, cùm quæ poſtrema prioris 25
Vox eſt, hæc membri ſit dictio prima ſequentis.
Prima velut mediis, mediis ita *Epanados* ima 26
Conſona dat, repetens. Exemplo diſce figuram.
Ejuſdem ſit *Epizeuxis* repetitio vocis. 27

EXEMPLA.

18. *Arunde Nilotis*, (i. e. Papyrus Nili) profert *filiolas Cadmi* i. e. Græcas literas inventas ab illo. 19. Hic *fuſtulit*, (i. e. interfecit) matrem: ille *fuſtulit* (i. e, portavit) patrem. 20 In hac victoriâ *Cæſar* fuit *Cæſar*, i. e. mitiſſimus victor. 21. *Pax* coronat vitam: *pax* profert copiam. 22. Naſcimur *doloer*, degimus vitam *dolore*, finimus *dolore*. 23. *Quàm benè, caune*, tuo poteram Nurus *eſſe parenti? Quàm benè Caune*, meo poteras gener *eſſe parenti?* 24. *Pauper* amat cautè; timeat maledicere *pauper*. 25. Pierides, vos hæc facietis maxima *Gallo, Gallo*, cujus amor tantùm mihi creſcit in horas. 26. *Crudelis* tu quoque *mater; crudelis mater* magis, an *puer improbus ille*? *Improbus ille puer, crudelis* tu quoque *mater*. 27. Ah! *Corydon, Corydon: me, me: bella*, horrida *bella*.

DERIVATIONES.

18. ab αἰνίσσω, obſcurè loquor. 19. ab ἀντανακλάω, refringo. 20. à πλέκω, necto. 21. ab ἀναφέρω, refero. 22. ab ἐπιστρέφω, converto. 23. à συμπλέκω, connecto. 24. ab ἐπὶ, & ἀναλαμβάνω, repeto. 25. ab ἀναδιπλόω, reduplico. 26. ab ἐπὶ, & ἄνοδος, aſcenſus. 27 ab ἐπιζεύγνυμι, conjungo.

Digitized by Google

Continuâ ſerie eſt repetita gradatio *Climax*: 28
Eſtque *Polyptoton*, vario ſi dictio caſû. 29

Figuræ Dictionis ſimilis Soni.

Fonte ab eodem derivata *Paregmenon* aptat. 30
Voce parùm mutatâ, alludit ſignificatum
Paronomaſia: ut, *amentis*, non geſtus *amantis*. 31
Fine ſonos ſimiles conjungit *Homoioteleuton*: 32
Inque *Parechеſi* repetita eſt Syllaba vocum. 33

Figuræ ad Explicationem.

Exprimit, atque oculis quaſi ſubjicit *Hypotypoſis* 34
Res, loca, perſonas, affectus, tempora, geſtus.
Explicat, oppoſitum addens, *Paradiaſtole* rectè: 35
Oppoſita *Antimetabole* mutat dictaque ſæpe. 36

EXAMPLA.

28. Quod *libet*, id *licet* his; at quod *licet*, id ſatis *audent*: quodque *audent*, *faciunt*; *faciunt* quodcunque moleſtum eſt. 29. Arma armis: pedi pes: viro vir. 30. Pieridum *ſtudia ſtudioſe* teneris. 31. *Amentis*, non geſtus *amantis*; ut ſupra. 32. Si vis incolumem, ſi vis te reddere *ſanum*; curas tolle graves, iraſci crede *profanum*. 33. O *fortunatum*, *natum*, &c. 34. Videbar videre alios intrantes, alios verò exuentes; quoſdam ex vino vacillantes, quoſdam heſternâ potatione oſcitantes, &c. 35. Fortuna obumbrat virtutem, tamen non obruit eam. 36. Poëma eſt *pictura loquens*, pictura eſt *mutum poëma*.

DERIVATIONES.

28, à κλίνω, acclino. 29 à πολύς, varius, & πῖῶσις, caſus. 30. à παράγω, derivo. 31. à παρὰ, juxta, & ὄνομα, nomen. 32, ab ὁμοίως, ſimiliter, & τέλευτον, finitum. 33. à παρηχέω. ſono ſimilis ſum. 34. ab ὑποτυπόω, repræſento 35. à παραδιαστέλλω, disjungo. 36 abἐναντί, contra, & μετωβάλλω, inverto.

Digitized by Google

Librat in Antithetis contraria *Enantioſis*. 37
Synæceioſis duo dat contraria eidem. 38
Oxmoron iners erit *ars*; *Concordia diſcors*. 39

FIGURÆ ad Probationem.

Propoſiti reddit cauſus *Ætiologia*. 40
Arguit allatam rem contra *Inverſio* pro ſe. 41
Anticipat, quæ quis valet objeciſſe, *Prolepſis*. 42
Planè, aut diſſimulans, permittit *Epitrope* factum. 43

FIGURÆ ad Amplificationem.

Ad ſummum ex imo gradibus venit *Incrementum*. 44
Verba *Synonymia* addit rem ſignantia eandem. 45
Res ſpecie varias *Synathrœſmus* congerit unâ. 46

EXEMPLA.

37. *Alba* liguſtra cadunt, vaccinia *nigra* leguntur. 38. Tam *quod adest* deſit, quàm *quod non adſit* avaro. 39. Superba humilitas. 40. Sperne voluptates: *nocet empta dolore voluptas*. 41. Imò equidem; neque enim, ſi occidiſſem, ſepeliſſem. 42. Hìc aliquis mihi dicat, cur ego amicum offendam in nugis? Hæ nugæ ſeria ducunt in mala. 43. Credo equidem; neque te teneo, nec dicta refello. 44. Juſtum & tenacem propoſiti virum, non civium ardor prava jubentium, non vultus inſtantis tyranni mente quatit ſolida; neque Auſter dux inquieti turbidus Adriæ, nec fulminantis magna Jovis manus. Si fractus illabatur orbis, impavidum ferient ruinæ. 45. Enſis & gladius. Vivit, & veſcitur æthere-â aurâ. 46. Grammaticus, Rhetor, Pictor, Poëta, Medicus, Magus, omnia novit.

DERIVATIONES.

37. ab ἐναντίος, oppoſitus. 38. à συνοικείω, concilio. 39. ab ὀξὺ, acutum, & μωρὸν, ſtultum. 40. ab αἰτιολογέω, rationem reddo. 41. ab *in* & *verto*. 42. à προλαμβάνω, anticipo. 43. ab ἐπιτρέπω, permitto. 44. ab *in* & *cresco*. 45. à σὺν, con, & ὄνομα, nomen. 46. à συναθροίζω, congrego.

Digitized by Google

Non dico, apophasis; *taceo, mitto*, est *paraleipsis* 47, 48
Rem circumloquitur per plura *Periphrasis* unam. 49
Hendiadis fixum dat mobile, sic duo fixa. 50

Ad Affectuum Concitationem.

Quærit *Erotesis*, poterat quod dicere rectè. 51
Concitat *Ecphonesis* & *Exclamatio* mentem. 52
Narrata subit & rei *Epiphonema* probatæ. 53
Est *Epanorthosis* positi correctio sensus. 54
Aposiopesis sensa imperfecta relinquit. 55
Consultat cum aliis *Anacœnosis* ubique. 56
Consulit, addubitans quid agat dicatve, *Aporia*. 57
Personam inducit *Prosopopœia* loquentem. 58

EXEMPLA.

47. *Non referam* ignaviam & alia magis scelesta, quorum pœnitere oportet. 48. *Taceo, mitto* homicidia, furta, & alia tua crimina. 49. *Scriptor Trojani belli*, i. e. Homerus. 50. Bibit ex auro & pateris, *pro* aureis pateris. 51. Creditis avectos hostes? aut ulla putatis dona carere dolis Danaum? 52. Heu pietas! heu prisca fides? heu vana voluptas! 53. Tantæ molis erat Romanam condere gentem. 54. O clementia! clementia, dixi? Potius patientia mira. 55. Quos ego—Sed motos præstat componere fluctus. 56. Si ita haberet se tua res, quid consilii aut rationis inires? 57. Quid faciam? Roger, anne rogem? Quid deinde rogabo? 58. Hosne mihi fructus, hunc fertilitatis honorem: officiique refers? *Hic Tellus fingitur loqui.*

DERIVATIONES.

47. ab ἀπὸ, ab, & φάω, dico. 48. à παραλείπω prætermitto. 49. à περιφράζω, circumloquor. 50. ab ἓν unum, διὰ, per, & δύω, duo. 51. ab ἐρωτάω, interrogo. 52. ab ἐκφωνέω, exclamo. 53. ab ἐπιφωνέω, acclamo. 54. ab ἐπανορθόω, corrigo. 55. ab ἀπὸ, post, & σιωπάω, obticeo. 56. ab ἀναινόω, communico. 57. ab ἀπόρεω, addubito. 58. à πρόσωπον, persona, & ποιέω, facio.

Digitized by Google

Sermonem à præsenti avertit *Apostrophe* ritè. 59

Schemata Grammatica Orthographiæ.

Prosthesis apponit capiti; sed *Aphæresis* aufert. 60, 61
Syncope de medio tollit; sed *Epenthesis* addit. 62, 63
Abstrahit *Apocope* fini; sed dat *Paragoge*. 64, 65
Metathesis sedem commutat literularum: 66
Literulam *Antithesis* ipsam mutare paratur. 67

Syntaxeos in Excessu.

Vocibus exsuperat *Pleonasmus*, & Emphasin auget. 68
Conjunctura frequens vocum *Polysyndeton* esto. 69
Membrum interjecto sermone *Parenthesis* auget. 70
Syllabicum adjectum fit vocis fine *Paralce*. 71

EXAMPLA.

59. Et auro vi potitur. Quid non mortalia pectora cogis, auri sacra fames! 60. Gnatus, *pro* natus; 61. Non temnere, *pro* non contemnere Divos. 62. Surrexe, *pro* Surrexisse. 63. Mavors, *pro* Mars. 64. Ingenî, *pro* ingenii. 65. Vestirier, *pro* vestiri. 66. Thymbre, *pro* Thymber. 67. Olli, *pro* illi; volgus, *pro* vulgus. 68. Audivi auribus; vidi oculis. 69. Fataque, fortunasque virum, moresque, manusque. 70. Credo equidem (nec vana fides.) genus esse Deorum. 71. Numnam, *pro* num: adesdum, *pro* ades.

DERIVATIONES.

59. ab ἀποστρέφω, averto. 60. à προτίθημι, appono. 61. ab ἀφαιρέω, aufero. 62. à σύν, con, & σχίζω, scindo. 63. ab ἐν, in, & ἐντίθημι, insero. 64. ab ἀπό, ab & σχίζω, scindo. 65. à παρά, præter, & ἄγω, duco. 66. à μετά, trans, & τίθημι, pono. 67. ab ἀντί, contra, & τίθημι, pono. 68. à πλεονάζω, redundo. 69. à πολύ, multum, & συνδέω, colligo. 70. à παρεντίθημι, interjicio. 71. à παρέλκω, protraho.

Digitized by Google

In Defectu.

Dicitur *Elleipsis*, ſi ad ſenſum dictio deſit. 72
Unius verbi ad diverſa reductio *Zeugma*. 73
Perſonam, genus, & numerum, conceptio triplex
Accipit indignum *Syllepsis* ſub magè digno. 74
Dialyton tollit junƈturam, & *Aſyndeton* æquè, 75

In Contextu.

Eſt vocum inter ſe turbatus *Hyperbaton* ordo. 76
Quod meruit primum, vult *Hyſteron* eſſe ſecundum. 77
Caſu tranſpoſito ſubmutat *Hypallage* verba. 78
Helleniſmus erit phraſis aut conſtructio Græca. 79
Voce interpoſitâ per *Tmesin* verbula ſcindas. 80
Jungit *Hyphen* voces, nectitque ligamine in unam. 81

Exempla.

72. Non eſt ſolvendo, *ſupple*, aptus; Dicunt, *ſupple*, illi. 73. Nec folium, nec arundo agitatur vento, i. e. nec folium agitatur, nec arundo agitatur vento. 74. Ego tu, & frater, (i. e. nos) legimus, &c. 75. Rex, miles, plebs negat illud. 76. Vina, bonus quæ deinde cadis onerârat Aceſtes littore Trinacrio, dederatque abeuntibus, heros dividit. 77. Nutrit peperitque. 78. Necdum illis labra admovi, *pro* necdum illa labris admovi. 79. Define clamorum. 80. Quæ mihi cunque placent, *pro* quæcunque mihi placent. 81. Sempervirentis Hymetti.

Derivationes.

72. ab ἐλλείπω, deficio. 73. à ζεύγνυμι, jungo. 74. à συλλαμβάνω, comprehendo. 75. à διαλύω, diſſolvo: à σὺν, con, & δέω, ligo. 76. ab ὑπερβαίνω, tranſgredior. 77. ab ὕστερος, poſterius. 78. ab ὑπὸ, in, & ἀλλάττω, muto. 79. ab ἑλληνίζω, Græcè loquor. 80. à τίμνω, vel τμάω, ſeco, ſcindo. 81. ab ἑφ, ſub, & ἕν, unum.

Digitized by Google

Perſonam, numerum, commutat *Enallage*, tempus 82
Cumquemodo, genus & pariter: Sic ſæpe videbis.
Antimeria ſolet vice partis ponere partem. 83
Digna præire, ſolet poſtponere *Anaſtrophe* verba. 84
*Tertia perſonæ alterius quandoque reperta eſt. 85
Synthesis eſt ſenſu tantùm, non congrua voce: 86
Et caſu ſubſtantiva † *apponunter* eodem. 87
Antiptosis amat pro caſu ponere caſum. 88

PROSODIÆ.

M necat *Ecthlipsis*; ſed vocalem *Synalœphe*. 89, 90
Syſtole ducta rapit; correpta *Diaſtole* ducit. 91, 92
Syllaba de binis confecta *Synæresis* eſto. 93
Dividit in binas partita *Diæresis* unam. 94

EXEMPLA.

82. Ni faciat, *pro* feciſſet, &c. 83. Sole recens (*pro* recenter) orto. 84. Italiam contra, *pro* contra Italiam. 85. * *Evocatio.* Populis ſuperamur ab illo; ego præceptor doceo. 86. Turba ruunt, pars maxima cæci. 87. † *Appoſitio*, vel *Parathesis.* Mons Taurus, Urbs Athenæ. 88. Urbem (*pro* urbs) quam ſtatuo, veſtra eſt. 89. Si vit' inſpicias, *pro* si vitam inſpicias. 90. Si vis anim' eſſe beatus, *pro* ſi vis animo eſſe beatus: viv' hodie, *pro* vive hodie. 91. Stetërunt, *pro* Stetērunt. 92. Naufrāgia, *pro* naufrŭgia. 93. Alveo *diſſyllabum*, *pro* Alveo *triſyllabo*. 94. Evoluiſſet, *pro* evolviſſet.

DERIVATIONES.

82. ab ἐναλλάττω, permuto. 83. ab ἀντὶ, pro, & μέρος, pars. 84. ab ἀναστρέφω, retrò verto. 85. ab *evoco*. 86. à συντίθημι, compono. 87. ab *appono*, vel *parathesis*, à παρατίθημι, appono. 88. ab πτῶσις, caſus. 89. ab ἐκθλίβω, elido. 90. ab συναλείφω, conglutino. 91. à συστέλλω, contraho. 92. à διαστέλλω, produco. 93. à συνίημι, connecto. 94. à διαιρέω, divido.

Digitized by Google

The Art of Rhetoric made eaſy;

OR THE

ELEMENTS *of* ORATORY.

Q. WHAT is RHETORIC?

A. Rhetoric is the art of ſpeaking or writing well and elegantly.

Q. What is its principal end?

A. Its principal end is, to inſtruct, perſuade, and pleaſe.

Q. What is its chief office?

A. Its chief office is to ſeek what may be moſt conducive to perſuaſion.

Q. How many parts hath *Rhetoric?*

A. The parts it conſiſts of are four; *Invention*, *Diſpoſition*, *Elocution*, and *Pronunciation*.

Q. What is *Invention?*

A. Invention is the finding out proper arguments to inſtruct, perſuade, or move.

Q. On what are all arguments grounded, and whence are they to be ſought?

A. All arguments are grounded on (and therefore are to be ſought from) *Reaſon*, *Morality*, or the *Affections*.

Q. What is the buſineſs of arguments from *Reaſon?*

A. To inform the judgment, or to inſtruct.

Digitized by Google

Q. How are arguments from *Reaſon* to be divided?

A. Into *Artificial* and *Inartificial.*

Q. What are artificial arguments from *Reaſon?*

A. Such as are found out by the learning and ſkill of the orator.

Q. How do the differ?

A. According to the *Topic* in hand.

Q. How many kinds of *Topics* are there?

A. Three: *demonſtrative, deliberative,* and *juridical.*

Q. What is a *demonſtrative Topic?*

A. That we uſe, when we ſpeak in praiſe, or diſpraiſe of any perſon, deed, or thing.

Q. How do you uſe it in ſpeaking of a Perſon?

A. When from his education, eloquence, learning, wiſdom, virtue, riches, dignity, authority, &c. we praiſe a good man, ſuch as *Cicero;* or from the contrary, diſpraiſe a bad man, ſuch as *Cataline.*

Q. How do you uſe it in ſpeaking of a Deed?

A. When from its juſtice, honor, courage, time, place, manner, &c. we extol any fact, ſuch as the return of *Regulus* to his enemies; or from the contrary, condemn another, ſuch as the ſelf-murder of *Cato* at *Utica.*

Q. How do you uſe it in ſpeaking of a Thing?

A. When, from its importance, reaſonableneſs, uſefulneſs, &c. we praiſe any thing, as *Virtue;* or, from the contrary, diſpraiſe another, as *Vice.*

Q. What may be chiefly remarked in this topic?

A. That its principal arguments are taken from what we call *honorable* or *diſhonorable.*

Digitized by Google

Q. What is a *deliberative Topic?*

A. That we uſe, when from the advantage or diſadvantage of a thing, we either perſuade or diſſuade.

Q. How do you inſtance it?

A. As when, from the ſafety, profit, and pleaſure of it, we perſuade to peace; or, from the contrary, diſſuade from war.

Q. What is a *Juridical Topic?*

A. That we uſe, when we either accuſe or defend. Thus *Milo*, having killed *Clodius*, is accuſed by *Clodius*'s friends, but defended by *Cicero*.

Q. How do its arguments differ?

A. According to the *ſtating* of it.

Q. What is the *ſtating of a Caſe?*

A. The iſſue it is brought to, from the accuſer's *Complaint* and the accuſed's *Defence*.

Q. How do you inſtance it?

A. Thus: *Milo* was accuſed, for killing *Clodius*; *Milo* confeſsed he killed him, but ſaid he did it juſtly. Now the *ſtating* the caſe here is,—Whether *Milo* killed *Clodius* juſtly or unjuſtly?

Q. How many ways may a caſe be ſtated?

A. Four ways; viz. Conjectural, finitive, in quality, in quantity.

Q. When is a *Caſe Conjectural?*

A. When it is enquired, whether the thing was done or no; as, whether Milo killed Clodius.

Q. When is a *caſe finitive?*

A. When we enquire into the name, nature, and definition of the crime; as, *I own I took it, but I did not commit theft:* Where *theft* muſt be defined, &c.

Digitized by Google

Q. What is a *caſe* in *quality?*

A. When we enquire, in *what manner* a fact was done; as, Milo *killed* Clodius, *but he did it juſtly.* Here we muſt enquire into the *Circumſtances*, and prove from *Law*, what in this Caſe may be deemed *Juſt* or *Unjuſt.*

Q. What is a *caſe* in *Quantity?*

A. That we uſe, when we enquire into the *greatneſs* or *ſmallneſs* of a crime: as, tho' it be plain it is a crime, yet it is denied to be a great one.

Q. How do we here *Amplify* or *Diminiſh?*

A. By conſidering how the fact was circumſtanced in time, place, words and actions, enquiring who, what, where, when, why, how, by whoſe *aſſiſtance*, &c. and comparing things with things we determine, what may be deemed *great* or *little.*

Q. What are inartificial arguments from reaſon?

A. Such as ariſe from without, and not from the thing itſelf; ſuch as teſtimonies, evidence, &c.*

Q. What is the buſineſs of arguments from *Morality?*

A. To procure favour, or to perſuade.

Q. What is meant by arguments from *morality?*

A. That the Orator or Speaker ſhould well conſider—*Of what*, *before whom*, and *for whom* he ſpeaks. 1. In regard to his *own morals*; that he himſelf may appear *honeſt*, *prudent*, *impartial*, *benevolent*, &c. 2. In reſpect to the *morals* of the

* In all our arguments, great care muſt be taken, that we bring in nothing, nor let any thing drop from us, which may prejudice the topic we are upon; for, as *Cicero* well obſerves, "Turpius eſt oratori, nocuiſſe videri cauſæ, quàm non profuiſſe," *Cic. de Orat.* 2. 73.

Digitized by Google

Judges, audience, or perſons he would perſuade: that the thing perſuaded may alſo appear honorable, juſt, and ſerviceable, &c.

Q. What is the buſineſs of arguments from the *Affections?*

A. To move the paſſions, or to pleaſe.

Q What is meant by arguments from the *affections* or *paſſions?*

A. That he, who would gain his point in perſuaſion, muſt endeavour thoroughly to underſtand the frame of human nature, and thereby work upon the *affections*, which God has placed in human minds as ſecret ſprings to all our actions. For as *Tully* obſerves, *plura enim multo homines judicant* odio, *aut* amore, *aut* cupiditate, *aut* iracundiâ, *aut* ſpe, *aut* timore, *aut* errore, *aut aliquâ* permotione *mentis, quàm* veritate. *Cic. de Orat* 2. 42.

Q. How do you *define* the *affections* or *paſſions?*

A. They are certain *emotions of the ſoul, accompanied either with pleaſure or pain.* The four *chief paſſions* are, *joy*, reſulting from ſome preſent good; *hope*, ariſing from ſome future good; *grief*, occaſioned by ſome preſent evil; and *fear*, cauſed by ſome future evil. To theſe may be added, *anger*, *lenity*, *modeſty*, *impudence*, *love*, *hatred*, *malice*, *envy*, *compaſſion*, *emulation*, &c.

Q. What is *diſpoſition?*

A. *Diſpoſition* is the proper *ranging of the arguments* or *parts of an oration.*

Q. How many *parts* are there in an *oration*, and in what *order* ſhould they ſtand?

Digitized by Google

A. The parts of an oration or declamation are uſually reckoned ſix, and generally ſtand in this order: *exordium*, *narration*, *propoſition*, *confirmation*, *refutation*, and *peroration*.

Q. What do you underſtand by the *exordium* of an oration?

A. The exordium, or beginning of an oration, is that part, in which we are to give our audience ſome intimation of our ſubject, and from the nature of it to prepare their minds to benevolence and attention. In which part the ſpeaker ought to be clear, modeſt, and conciſe.

Q. What is the *narration?*

A. The narration is a brief recital of the whole caſe from beginning to end: which ought to be *plain*, that it may be underſtood; *likely*, that it may be credited; *pleaſing*, that it may be liſtened to; and *ſhort*, that it may not tire.

Q. What do you underſtand by the *propoſition?*

A. The propoſition is an explanation of the purport, or ſum of the whole diſcourſe, or thing in diſpute. If it divides the oration into parts, (which ought never to exceed three or four at moſt) it is called *partition*.

Q. What is the *confirmation* in the oration?

A. The confirmation is that part which contains the proofs or arguments we uſe to ſtrengthen and enforce our ſubject. In this part of a diſcourſe rhetoricians adviſe, that our *ſtrongeſt* arguments be ſet in the front, the *weakeſt* in the middle, and that ſome few of the beſt be kept as a reſerve. Vid. Cic. de Orat. 2. 27.

Digitized by Google

Q. What is the *refutation?*

A. The refutation, or confutation, is an anſwer to all our adverſary's arguments; and takes off all his objections, by ſhowing them to be abſurd, falſe, or inconſiſtent.

Q What is the *peroration?*

A. The peroration, or concluſion, is a recapitulation of the ſtrongeſt arguments, brought into one view, as the rays of the ſun are drawn into a focus; eſpecially ſuch as are moſt likely to move the paſſions, and affect the heart, convince the judgment, or enlighten the underſtanding.

Digitized by Google

EXAMPLES,

BY WAY OF

Illuſtration of the foregoing RULES.

SATAN's *Speech to his Rebel Hoſt.*

(*a*) O MYRIADS of immortal Spi'rits, O powers
Matchleſs, but with the Almighty, and that ſtrife
Was not inglorious, though the event was dire,
As this place teſtifies, and this dire change
Hateful to utter.—(*b*)—But what pow'r of mind
Foreſeeing or preſaging, from the depth
Of knowledge paſt or preſent, could have fear'd,
How ſuch united force of gods, how ſuch
As ſtood like theſe, could ever know repulſe?
For who can yet believe, though after loſs,
That all theſe puiſſant legions, whoſe exile
Hath emptied Heaven, ſhall fail to reaſcend
Self-rais'd, and repoſſeſs their native ſeat?
For Me be witneſs all the hoſt of Heaven,
If counſels different, or danger ſhun'd
By Me, have loſt our hopes. But he who reigns
Monarch in Heaven, till then at once ſecure

(*a*) Exordium. (*b*) Narration.

Digitized by Google

Sat on his throne, upheld by old repute,
Conſent or cuſtom, and his regal ſtate
Put forth at full, but ſtill his ſtrength conceal'd,
Which tempted our attempt, and wrought our fall.
Henceforth His might we know, and know our own
So, as not either to provoke, or dread
New war, provok'd—(c)—Our better part remains
To work in cloſe deſign, by fraud or guile,
What force effected not: that he no leſs
At length from us may find, Who overcomes
By force, hath overcome but half his foe.
(d)—Space may produce new worlds; whereof ſo rife
There went a fame in Heav'n that He ere-long
Intended to create, and therein plant
A generation, whom his choice regard
Should favour equal to the ſons of Heaven:
Thither, if but to pry, ſhall be perhaps
Our firſt eruption, thither or elſewhere:
(e)—For this infernal pit ſhall never hold
Celeſtial ſp'rits in bondage, nor th' abyſs
Long under darkneſs cover. (f) But theſe thoughts
Full counſel muſt mature: peace is deſpair'd,
For who can think ſubmiſſion?—War then, War
Open or underſtood muſt be reſolv'd.

MILTON, *Parad. Loſt*, Book 1. 622.

(c) Propoſition.
(d) Confirmation.
(e) Refutation.
(f) Peroration.

Digitized by Google

St. PAUL's DEFENCE, *before King* AGRIPPA, *and* FESTUS *the* Roman *Governor in* Judæa.

Acts xxvi.

(*a*) I THINK myſelf happy, king *AGRIPPA*, becauſe I ſhall anſwer for myſelf this day before Thee, touching all the things whereof I am accuſed of the *Jews*; eſpecially, becauſe I know Thee to be expert, in all cuſtoms and queſtions which are among the *Jews*: wherefore I beſeech thee to hear me patiently.—(*b*)—My manner of life from my youth, which was at firſt among mine own nation at *Jeruſalem*, know all the *Jews*, which knew me from the beginning; if they would teſtify, that, after the moſt ſtrict ſect of our religion, I lived a *Phariſee*. And now I ſtand and am judged, for the Hope of the Promiſe, made of GOD unto our fathers; unto which promiſe our twelve tribes, inſtantly ſerving GOD day and night, hope to come: for which Hope's ſake, king *AGRIPPA*, I am accuſed of the *Jews*.—(*c*)—Why ſhould it be thought a thing incredible with you, that GOD ſhould raiſe the dead?—(*d*)—I verily thought with myſelf, that I ought to do many things contrary to the name of *Jeſus of Nazareth*. Which thing I alſo did in *Jeruſalem*: And many of the ſaints did I ſhut up in priſon, having received authority from the Chief Prieſts; and, when they were put to death, I gave my voice a-

(*a*) Exordium.
(*b*) Narration.
(*c*) Propoſition.
(*d*) Confirmation.

Digitized by Google

gainſt them, and I puniſhed them oft' in every ſynagogue, and compelled them to blaſpheme; and being exceedingly mad againſt them, I perſecuted them even unto ſtrange cities. Whereupon, as I went to *Damaſcus*, with authority and commiſſion from the Chief Prieſt; at mid-day, O king, I ſaw in the way a light from Heaven, above the brightneſs of the ſun, ſhining round about Me, and them which journied with me. And, when we were all fallen to the earth, I heard a voice ſpeaking unto me, and ſaying in the *Hebrew* tongue, *Saul, Saul, why perſecuteſt thou Me? It is hard for thee to kick againſt the pricks.* And I ſaid, *Who art thou, Lord?* And he ſaid, *I am* JESUS, *whom thou perſecuteſt. But riſe, and ſtand upon thy feet: For I have appeared unto thee, for this purpoſe; to make Thee a Miniſter and a Witneſs, both of theſe things which thou haſt ſeen, and of theſe things in the which I will appear unto thee. Delivering thee from the people and from the Gentiles, unto whom now I ſend thee; to open their eyes, and to turn them from darkneſs to light, and from the power of Satan unto* GOD; *that they may receive forgiveneſs of ſins, and inheritance among them which are ſanctified by faith that is in me.* Whereupon, O king *AGRIPPA*, I was not diſobedient to the heavenly viſion; but ſhowed, firſt unto them of *Damaſcus* and at *Jeruſalem*, and throughout all the coaſts of *Judea*, and then to the *Gentiles*; that they ſhould repent and turn to GOD, and do works meet for repentance.—(*e*)--For theſe cauſes

(*e*) Refutation.

Digitized by Google

the *Jews* caught me in the Temple, and went about to kill me. Having therefore obtained help of GOD, I continue unto this day, witneſsing both to ſmall and great; ſaying none other things than thoſe, which the Prophets and *Moſes* did ſay ſhould come: 'That CHRIST ſhould ſuffer; and that 'He ſhould be the firſt, that ſhould riſe from the 'dead; and ſhould ſhow light unto the people, 'and to the *Gentiles*.'—(*f*)—I am not mad, *moſt noble* FESTUS, but ſpeak forth the words of truth and ſoberneſs: for the King knoweth of theſe things, before whom alſo I ſpeak freely; for I am perſuaded, that none of theſe things are hidden from him: for this thing was not done in a corner. King AGRIPPA, believeſt thou the Prophets? I know, that thou believeſt. I would to GOD, that not only Thou, but alſo All that hear me this day, were both almoſt and altogether ſuch as I am, except theſe bonds.

(*f*) Peroration.

Digitized by Google

Q. HOW are the different arguments of the *Confirmation* and *Refutation* to be handled?

A. As ſo many diſtinct *Themes*.

Q. What is a Theme?

A. A ſhort, elegant, and flowery *Treatiſe* on a given ſubject.

Q. How many and what are the parts of a *Theme?*

A. The parts of a Theme are Seven: *Propoſition*, *Reaſon*, *Confirmation*, *Simile*, *Example*, *Teſtimony*, and *Concluſion*.

EXAMPLE.

A THEME *in Engliſh. The THESIS and Subſtance* taken *from* 1 Eſdraſ, iv.

Great is the TRUTH, *and ſtronger than all things.*

(*a*)—TRUTH endureth, and is always ſtrong; it liveth, and conquereth for evermore: the *Earth* calleth upon it, the *Heaven* bleſſeth it, and with it is no unrighteous thing. All works ſhake and tremble at it.

(*b*)—With her there is no accepting of perſons or rewards: She doeth the things which are juſt, and all men approve of her works.

(*c*)—In her judgment there is no unrighteouſneſs; and She is the Strength, Dominion, Power, and Majeſty of all Ages.

(*d*)—Great is the Earth, His is the Heaven, ſwift is the Sun in his Courſe: Is he not Great, who made theſe things? So is TRUTH Greater and Stronger than all things.

(*e*) *David*, calling upon the *Lord*, his *Rock*, his *Fortreſs*, his *Deliverer*, and his *Strength*, uſes theſe words: 'I have 'hated thoſe, who confide in *lying* vanities; but truſt in 'the Lord: O Lord GOD of TRUTH!'

[*a*] Propoſition. [*b*] Reaſon. [*c*] Confirmation. [*d*] Simile. [*d*] Example.

Digitized by Google

Q. What is *Elocution?*

A. *Elocution* is the *proper*, *polite*, and *ornamental* expreſsions of our thoughts.

Q. What are the *Parts* of *Elocution?*

A. The *Parts of Elocution* are, *Compoſition*, *Elegance*, and *Dignity*.

Q. What doth *Compoſition* regard?

A. *Compoſition* regards grammatical *Plainneſs* and *Propriety*, by *imitating* the *Phraſe*, *Idiom*, and *order* of Words, made uſe of by the Authors who wrote in the ſame *Style*.

Q. What doth *Elegance* conſiſt in?

A. *Elegance* conſiſts in the *Purity*, *Perſpicuity*, and *Politeneſs* of Language; and is chiefly gained by ſtudying the moſt correct *Writers*, by converſing with *Gentlemen* and *Scholars*, and by accurate and frequent *Compoſition*.

Q. What mean you by *Dignity* of Language?

A. *Dignity* is that, which *adorns* Language with *ſublime Thoughts* and *Rhetorical Flowers*; ſuch as noble *Tropes*, moving *Figures*, and beautiful *Turns*.

Q. What is the *difference* between *Tropes* and *Figures?*

EXAMPLE.

(*f*)—Our *Saviour* CHRIST himſelf, to ſhow the Greatneſs of Superiority, and Eternity of TRUTH, calls himſelf the TRUTH: *I am the Way, the Life, and the* TRUTH.

(*g*)—*Wine* is wicked, *Kings* are wicked, *Women* are wicked; All the Children of Men are wicked, and ſuch are all their wicked works, for there is no *Truth* in them; in their Unrighteouſneſs alſo they ſhall periſh: Therefore, *Great is the* TRUTH, *and Mighty above all Things. Bleſſed be the* GOD *of* TRUTH!

(*f*) Teſtimony. [*g*] Concluſion.

Digitized by Google

A. *Tropes* affect only ſingle *Words*; *Figures*, whole *Sentences*.

Q. What is a *Trope?*

A. A *Trope* (ſo called from τρέπω, to turn) is the elegant *Turning* of a *Word*, from its native and *proper* to a *relative* improved Senſe.

Q. How many, and what are the *Chief Tropes?*

A. The *Chief Trops* are *Seven*; a *Metaphor*, an *Allegory*, a *Metonymy*, a *Synecdoche*, an *Irony*, an *Hyperbole*, and a *Catachreſis*.

Q. What is a *Metaphor?*

A. A *Metaphor* for Words *Reſemblance* brings. 1

Q. What is an *Allegory*?

A. An *Allegory likens* Things to Things. 2

Q. What is a *Metonymy*?

A. A *Metonymy Name* for *Name* impoſes, 3 For *Cauſe*, *Effect*; for *Subject*, *Adjunct* chuſes.

EXAMPLE.

1. The Lord is my *Rock*, and my *Fortreſs*. and my *Deliverer*; my God, my Strength, in whom I will put my Truſt; my *Buckler*, and the *Horn of my Salvation*, and my *high Tower*, Pſalm. xviii. 2. And he ſaid unto them, Go ye and tell that *Fox*, i. e. Herod. Luke xiii. 32.—*Reſemblance* inſtead of proper words.

2. A Whore is a *deep Ditch*; and a ſtrange Woman is a *narrow Pit*, Prov. xxii. 27. See Gen. xl. & xli.—A Repreſentation made by continued *Metaphors*.

3. Thy *right Hand*, O Lord, is become glorious in *Power*: thy *right Hand*, O Lord, hath daſhed in pieces the Enemy. Exod. xv. 6. Drink this *Cup*. 1 Cor. xi. 26.—The Name of ſome Thing relative thereto, inſtead of the Thing itſelf.

Digitized by Google

Q. What is a *Synecdoche*?

A. *Synecdoche* the *Whole* with *Part* confounds 4

Q. What is an *Irony*?

A. An *Irony diſſembling* ſlily wounds. 5

Q. What is an *Hyperbole*?

A. *Hyperbole* in Speech the Truth *outflies*. 6

☞ There is a general Analogy and Relation between all *Tropes*, and in them all we uſe a foreign or ſtrange Word inſtead of a proper; and therefore we ſay one Thing, and mean ſomething different: When we ſay one Thing, and mean another almoſt the ſame; it is a *Synecdoche*: When we ſay one thing, and mean another mutually depending; it is a *Metonymy*. When we ſay one thing, and mean another oppoſite or contrary; it is an *Irony*:—When we ſay one thing and mean another like it; it is a *Metaphor*: A *Metaphor*, continued and often repeated, becomes an *Allegory*: A *Metaphor*, carried to a great degree of boldneſs, is an *Hyperbole*; and, when at firſt found it ſeems a little harſh and ſhocking, and may be imagined to carry ſome impropriety in it; it is a *Catacreſis*.

EXAMPLES.

4. Give us this Day our daily *Bread*.—A *Part* for the *Whole*. They have taken away *my Lord*, meaning only the *Body* of Jeſus. John xx. 13. See Gen. vi. 12. Matth. viii. 8.—The *Whole* for a *part*.

5. *Sleep on now, and take your Reſt!* Matth. xxvi. 46.—Hail, King of the Jews! Matth. xxvii. 29. See Judg. x. 14. 1 K. xviii. 27.—When ſneering, we intend the contrary to what we ſpeak.

6. For ye ſhall go out with joy, and be led forth with peace: *The Mountains and the Hills ſhall break forth before you into ſinging, and all the Trees of the Field ſhall clap their Hands*. Iſai. lv. 12. See Job, xli. 18, &c.—Exceeding the bounds of abſolute Truth.

Digitized by Google

Q. What is a *Catacreſis?*

A. A *Catacreſis* Words *abus'd* applies. 7

Q. How many, and what are the *Faults of Tropes?*

A. *The Faults of Tropes* are *Nine:*

Of TROPES, Perplext, Harſh, Frequent, Swoln, Fetch'd far,
Ill repreſenting, Forc'd, Low, Lewd, *beware.*

Q. What is a *Figure?*

A. A *Figure* (from *fingo*, to faſhion) is the Faſhioning and *Dreſs of Speech*; or, an Emphatical Manner of Speaking, different from the Way that is ordinary and natural; either expreſſing a *Paſſion*, or containing a *Beauty.*

Q. How many, and what are the *Principal Figures* in Speech?

A. *The Principal* and moſt moving *Figures* in *Speech* are Twenty.

Q. What is an *Ecphoneſis?*

A. An *Ecphoneſis* movingly *exclaims.* 1

Q. What is an *Aporia?*

A. An *Aporia Doubts* and Queſtions frames. 2

Q. What is an *Epanorthoſis?*

A. *Epanorthoſis*, to enhance, *corrects.* 3

EXAMPLES.

7. And I turned *to ſee the Voice* that ſpeak with me. Rev. i. 12. And thou didſt drink the pure *Blood* of the Grape. Deut. xxxii. 14. See Pſal. cxxxvii. 5.—Using an improper term boldly, for a proper.

1. My God! My God! why haſt thou forſaken me, Matth. xxvii. 46.—Exclamation.

2. Whither ſhall I go from thy Spirit? or whither ſhall I flee from thy Preſence? Pſal. cxxxix. 7.—Doubting.

3. I labour more abundantly, than they all: *yet not I*, but the Grace of God which was with me. 1 Cor. xv. 10.—Correction.

Digitized by Google

Q. What is an *Apoſiopeſis* ?

A. *Apoſiopeſis*, *pauſing*, Thoughts rejects. 4

Q. What is an *Apophaſis* ?

A. *Apophaſis*, t'enforce, ſlights or *ſays leſs*. 5

Q. What is an *Apoſtrophe* ?

A. *Apoſtrophe turns off* to make Addreſs. 6

Q. What is an *Anaſtrophe* ?

A. *Anaſtrophe* Suſpenſe b' *Inverſion* deals. 7

Q. What is an *Eroteſis* ?

A. An *Eroteſis aſks*, debates, appeals. 8

Q. What is a *Prolepſis* ?

A. *Prolepſis*, to *prevent*, Objections feigns. 9

Q. What is a *Synchoreſis* ?

EXAMPLES.

4. Now is my ſoul troubled; and what ſhall I ſay? Father, ſave me from this hour: But for this cauſe came I unto this hour. John xii. 27. See Luke xix. 42.—Suppreſsion.

5. I, Paul, have written it with my own hand; I will repay it: *Albeit, I do not ſay to thee*, how thou oweſt unto me, even thine own ſelf beſides. Philem. 19.—Omiſsion, or paſsing over.

6. The wild beaſts ſhall tear them. O Iſrael, thou haſt deſtroyed thyſelf. Hoſ. xiii. 8, 9. See Gen. xlix. 17, 11. Pſal. xxviii. 8, 9.—Turning aſide, to addreſs.

7. *Now unto Him*, that is able to do exceedingly abundantly above all we aſk or think, according to the power that worketh in us: *unto Him be Glory*, &c. Eph. iii. 20, 21. —Suſpension; or Inverſion, which creates a pleaſing Suſpenſe.

8. Doth God pervert Judgment, or doth the Almighty pervert Juſtice? Job viii. 3. See Job xxx. 12, 16. 17, &c. —Interrogation.

9. But ſome men will ſay, How are the dead raiſed up? and with what body do they come? Thou fool! that which thou ſoweſt is not quickened, except it die. 1 Cor. xv. 35, 36. See Matth. xv. 26, 27.—Prevention.

Digitized by Google

A. A *Syncboreſis grants*, and Conqueſt gains. 10

Q. What is a *Matabaſis*?

A. *Matabaſis* from Thing to Thing *proceeds*. 11

Q. What is a *Periphraſis*?

A. *Periphraſis* uſes *more* Words *than needs*. 12

Q. What is a *Climax*?

A. A *Climax* amplifies by ſtrict *Gradation*. 13

Q. What is an *Aſyndeton*?

A. *Aſyndeton* drops *and* thro' Haſte or Paſſion. 14

Q. What is an *Oxymoron*?

A. An *Oxymoron* mingles *Contraries*. 15

EXAMPLES.

10. But thou wilt ſay then, 'The Branches were broken 'off, that I might be grafted-in.' "Well! Becauſe of Unbelief they were broken off." Rom. xi. 12, 20.—Conceſſion.

11. Have all the Gifts of Healing? Do all ſpeak with Tongues? Do all interpret? *But covet earneſtly the beſt gifts: And yet ſhow I unto you a more excellent way.* 1 Cor. xii. 30, 31. See Heb. x. 39. and xi. 1.—Tranſition.

12. *I go the way of all the Earth*, i. e. Die. 1 K. ii. 2. See Mark xiv. 25. *The Diſciple whom Jeſus loved*, i. e. John. John xxi. 7. 24.

13. Add to your faith, virtue; and to virtue, knowledge; and to knowledge, temperance,; and to temperance, patience; and to patience, godlineſs; and to godlineſs, brotherly kindneſs, *&c.* 2 Pet. i. 5, 6, 7.—Gradation.

14. Charity ſuffereth long, and is kind; Charity envieth not; Charity vaunteth not itſelf, is not puffed up, doth not behave itſelf unſeemly, ſeeketh not her own, is not eaſily provoked, thinketh no evil. 1 Cor. xiii. 4, 5. See Rom. i. 29, 30, 31.—Omiſion of a Copulative.

15. But ſhe, that liveth in pleaſure, is *dead* while ſhe *liveth*. 1 Tim. v. 6. See Pſal. cxxxix. 11, 12.—Seeming contradiction.

Digitized by Google

Q. What is an *Enantiosis?*

A. *Enantioſis Oppoſitions* tries. 16

Q. What is a *Parabóle?*

A. *Parabole* in *Similies* is rife. 17

Q. What is an *Hypotypoſis?*

A. *Hypotypoſis paints* Things to the Life. 18

EXAMPLES.

16. The *Wiſe* ſhall inherit *Glory*, but *Shame* ſhall be the promotion of *Fools*. Prov. iii. 35. See Prov. xxix, 2.—Oppoſition from Contrarieties.

17. Bleſſed is the Man, that walketh not in the counſel of the ungodly, nor ſtandeth in the way of Sinners, nor ſitteth in the ſeat of the ſcornful: But his delight is in the Law of the LORD, and in his Law doth he meditate day and night: And "he ſhall be like a Tree, planted by the "rivers of water, that bringeth forth its Fruit in his Sea-"ſon; his Leaf ſhall not wither; and whatſoever he doth, "ſhall proſper." The *Ungodly* are not ſo: But "are like "the Chaff, which the wind driveth away." Pſalm. i. 1, 2, 3, 4.—Compariſon.

18. Haſt thou given the *Horſe* Strength? Haſt thou cloathed his Neck with Thunder? Canſt thou make him afraid as a Graſhopper? The glory of his Noſtrils is terrible. He paweth in the valley, and rejoiceth in his Strength; he goeth on to meet the armed men. He mocketh at Fear, and is not affrighted; neither turneth he back from the Sword. The Quiver rattleth againſt him, the glittering Spear and the Shield. He ſwalloweth the Ground with Fierceneſs and Rage: neither believeth he, that it is the ſound of the Trumpet. He ſaith among the Trumpets, *Ha, Ha!* and he ſmelleth the battle afar off, the Thunder of the Captains, and the ſhouting. Job, xxxix. 19, 20, 21, 22, 23, 24, 25.—Lively Deſcription.

Digitized by Google

Q. What is a *Profopopœia?*
A. *Profopopœia* feigns a perſon ſpeaks. 19
Q. What is an *Epiphonema?*
A. *Epiphonema annotations* makes. 20

Q. How many, and what are the *Faults of Figures?*

A. That *Youth* may know the *prudent* and *proper* Uſe of *Figures*, they'll do well to obſerve, that

The Faults of *Figures* are Six:
Figures unnat'ral ſenſeleſs, too fine-ſpun,
Over-adorn'd, affected, copious, *ſhun.*

Q. What are *Repetitions* or *Turns?*

A. *Repetitions*, or *fine Turns*, are ſuch as gracefully *repeat* either the ſame words, or the ſame ſound in different words.

Q. How many, and what are the *principal Repetitions?*

A. The chief *Repetitions* are *fourteen*, and they are diſtinguiſhed as follow, *&c.*

EXAMPLES.

19. Doth not *Wiſdom* cry, and *Underſtanding* ſend forth her voice? She ſtandeth in the top of high-places, by the way, in the places of the paths: She crieth at the gates, at the entry of the city, at the coming in at the doors. Prov. viii. 1, 2, 3. See Prov. ix. 1, 2, 3.—Something inanimate, repreſented as a living perſon.

20. Then ſaid the King to the Servants, bind him Hand and Foot, and take him away, and caſt him into outer Darkneſs; There ſhall be weeping and gnaſhing of Teeth. For Many are called, but Few are choſen. Matth. xxii. 13, 14, See Acts xix. 19, 20.—Acclamation, or Sentences containing lively remarks.

Digitized by Google

Q. What is *Anaphora?*
A. *Clauſes Anaphora begins* alike. 1
Q. What is *Epiſtrophe?*
A. *Epiſtrophes* like *endings* fancy ſtrike. 2
Q. What is a *Symploce?*
A. *Symploce*, (theſe both join'd, *ends* and *begins*) 3
Q. What is an *Epizeuxis?*
A. An *Epizeuxis*, warm, a *word rejoyns.* 4
Q. What is *Anadiploſis?*
A. *Anadiploſis* the laſt word *brings on.* 5
Q. What is *Epanalepſis?*
A. *Epanalepſis ends* as it *begun.* 6

EXAMPLES.

1. The *Voice of the Lord* is upon the waters; The *Voice of the Lord* is powerful: the *Voice of the Lord* breaketh the Cedars of Lebanon, Pſal. xxix. 3, 4.—The ſame Beginning to ſeveral Clauſes.

2. When I was a *Child*, I ſpeak as a *Child*, I underſtood as a *Child*. 1 Cor. xiii. 11.—The ſame Ending to ſeveral Clauſes.

3. For whether *we live*, we *live* unto the LORD; and whether *we die*, we *die* unto the Lord; whether *we live* therefore *or die*, we are the LORD's. Rom. xiv. 8.—Connexion or Complication of Beginning and Ending.

4. O my Son, *Abſalom!* My Son *Abſalom!* Would God, I had died for thee! O *Abſalom*, my Son, my Son! 2 Sam. xviii, 33. See Iſai. ii. 9, 10.—A paſſionate Repetition.

5. For the Lord thy God bringeth thee into a good *Land*, a *Land* of brooks of water. Deut. viii. 7.—The laſt word of one clauſe beginning the next.

6. *Rejoice* in the Lord alway: and again I ſay, *Rejoice*. Phil. iv. 4.—The firſt word alſo the laſt.

Digitized by Google

Q. What is *Epanodos?*
A. *Epanodos* in *midst joins* like extremes. 7
Q. What is *Ploce?*
A. *Ploce*, to hint the thing, *reflects* on names. 8
Q. What is a *Polyptóton?*
A. A *Polyptóton different cases* joins. 9
Q. What is *Antanaclasis?*
A. *Antanaclasis doubtful terms* designs. 10
Q. What is *Paranomasia?*
A. In *Paranomasia* Sound *accords*. 11
Q. What is *Paregmenon?*
A. *Paregmenon* from the *same root* brings words. 12
Q. What is *Homoioteleuton?*
A. *Homoioteleuton rhymes* all it can. 13

EXAMPLES.

7. For the good that *I would*, *I do not*; but the evil which *I would not*, that *I do*. Rom. vii. 19. See Judges, v. 21.—Reascension from the Middle to each End.

8. Is he not rightly named Jacob, i. e. *a Supplanter*, for he hath *supplanted* me those two times. Gen. xxvii. 36.—Reflection, or hint on a word.

9. For *of him*, and *through him*, and *to him* are all things. Rom. xi. 36.—Variety of cases, genders, or numbers of the same Noun; or Tenses, &c. of the same Verb.

10. But Jesus said unto him, follow me; and let the *dead* bury their *dead*. Matth. viii. 22.—The same word in different senses.

11. As *unknown*, and yet *well known*; as dying, and behold, we live; as chastened, and not killed. 2 Cor. vi. 9.—A Resemblance in the sound, but opposition in the sense.

12. He giveth *Wisdom* unto the *wise*, and *Knowledge* to them that *know* understanding. Dan. ii. 21.—Deriving words from the same root.

13. The Mountains skipped like *Rams*, and little Hills like *Lambs*. Psal. cxiv. 4.—A like ending, or rhyming in clauses.

Digitized by Google

Q. What is *Synonymia?*

A. By *Synonyms like thoughts* improv'd run on. 14

Q. What is to be obſerved in the *uſe of Repetitions?*

A. In the *Uſe of Repetitions* or *Turns* obſerve that——

All *Turns* ſhould give a *Luſtre* to Diſcourſe,
Muſt raiſe *new thoughts*, or grace with *muſic*'s force.

Q. What is *Pronunciation?*

A. A proper management of the *voice*, *countenance* and bodily *geſture* in *oratory*.

Q. What is the Buſineſs of *Pronunciation?*

A. To excite in the Minds of the Hearers *Affections* ſuitable to the Purpoſe.

Q. How is that to be performed?

A. By being ourſelves either really, or at leaſt ſeemingly affected with the *Paſſions* we deſire to excite in others.

Q. What are the *parts* of Pronunciation?

A. *Voice* and *Action*.

Q. What are to be obſerved as to the *Voice?*

A. *Tone*, *accent*, *emphaſis*, *cadence*, and *pauſe*.

Q. What is *Tone?*

A. The proper *pitch* and *flexion* of the *voice* according to the *nature* of the *paſſion*; thus, *anger* being *vehement*, naturally aſſumes an *elevated tone* of *voice*; *Fear* on the contrary being dejected, requires a *depreſſed tone* of *voice*, &c.

EXAMPLE.

14. The *Fiſhers* alſo ſhall *mourn*, and all *they that caſt Angles into the Brooks* ſhall *lament*, and *they that ſpread Nets upon the Waters* ſhall *languiſh*. Iſai. xix. 8. See Prov. iv. 14, 15.—Putting together Words of like Signification.

Digitized by Google

Q. What is *Accent?*

A. The *ſtreſs* laid on a particular *ſyllable* of a *word*, and is governed by cuſtom.

Q. What is *Emphaſis?*

A. The ſtreſs laid on particular *words* of *ſentences*; and is to *ſentences* what *accent* is to *words*, and is governed by the *ſenſe*.

Q. What is *Cadence?*

A. The *lowering* of the *voice* in proper *place* and *manner*, to give notice of an approaching concluſion.

Q. What are *Pauſes?*

A. *Reſts* or *ſtops* made in the courſe of *ſpeech*, to diſtinguiſh *ſentences* and the parts thereof.

Q. What *duration* ſhould the *pauſes* be of?

A. They are proportioned in *general* to the *nature* of the *ſubject*, and, in *particular parts* of the diſcourſe, to their *ſituations* in the ſentence.

Q. What does *Action* in *Oratory* conſiſt in?

A. An expreſsive *turn* of the *countenance*, and *apt* geſture of the *body*.

Q. What do you mean by *turn* of *countenance*?

A. A certain *look* of the *eyes*, and arrangement of the *muſcles* of the *face*, adapted to expreſs the affection.

Q. What do you mean by *geſture* of the body?

A. A pertinent *attitude*, and management of the whole, particularly of the *hands*.

Q. How is the *action* of an *orator* to be regulated?

A. By an exact and eaſy *imitation* of the *workings* of *nature*.

Digitized by Google

Q. Upon the whole, *what muſt be done* to make ourſelves acceptable orators?

A. To make yourſelves acceptable orators,—

Adorn with *Tropes* and *Figures* your *Oration*,
By *Voice* and *Action* grace *Pronunciation*.

In order to lay before our pupil the power, context, and propriety of the ſpeech of Catiline, *which we have introduced, as an example of oratory; and that he may be fully informed of the artifice, plauſibility, and high colouring that appear in it, we have ſelected the particulars of the tranſactions that occaſioned the ſpeech, as given by Dr.* Goldſmith, *in his* Roman *hiſtory.*

SERGIUS CATILINE was a patrician by birth, who reſolved to build his own power on the downfal of his country. He was ſingularly formed, both by art and nature, to conduct a conſpiracy; being poſſeſſed of courage equal to the moſt deſperate attempts, and eloquence to give a colour to his ambition; ruined in his fortune, profligate in his manners, vigilant in purſuing his aims; and inſatiable after wealth, only to laviſh it on guilty pleaſures: in ſhort, as *Cicero* deſcribes him, he was a compound of oppoſite paſſions; intemperate to exceſs, yet patient of labour to a wonder; ſevere with the virtuous, debauched with the gay; ſo that he had all the vicious for his friends by inclination, and he at-

Digitized by Google

tached even ſome of the good, by the ſpecious ſhow of pretended virtue. However, his real character was at length very well known at *Rome*: He had been accuſed of debauching a veſtal virgin; he was ſuſpected of murdering his ſon, to gratify a criminal paſſion; and it was notorious, that in the proſcription of *Sylla*, he had killed his own brother, to make his court to the tyrant.

Having contracted many debts by the looſeneſs of ſuch an ill-ſpent life, he was reſolved to extricate himſelf from them by any means, however unlawful: his firſt aim therefore was at the conſulſhip, in which he hoped to repair his ſhattered fortune by the plunder of the provinces; but in this he was fruſtrated. This diſgrace ſo operated upon a mind naturally warm, that he inſtantly entered into an aſſociation with *Piſo*, and ſome others of deſperate fortunes like himſelf; in which it was reſolved, to kill the conſuls that had been juſt choſen, with ſeveral other ſenators; and to ſhare the government among themſelves. Theſe deſigns however were diſcovered, before they were ripe for action; and the ſenate took care to obviate their effects. Some time after, he again ſued for the conſulſhip, and was again diſappointed; the great *Cicero* being preferred before him. Enraged at theſe repeated mortifications, he now breathed nothing but revenge: his deſign was (had he then obtained the conſulſhip, and with it the command of the armies of the empire) to have ſeized upon the liberties of his country, and govern alone. At length, im-

Digitized by Google

patience under his disappointments would not permit him to wait for the ripening of his schemes; wherefore he formed the mad resolution of usurping the empire, though yet without means adequate to the execution.

Many of those who were in the former conspiracy of *Piso*, still remained attached to *Catiline's* interest: these he * assembled, to about the number of thirty; informed them of his aims and his hopes, settled a plan of operation, and fixed a day for the execution. It was resolved among them, that a general insurrection should be raised throughout *Italy*, the different parts of which were assigned to the different leaders. *Rome* was to be fired in different places at once; and *Catiline*, at the head of an army raised in *Etruria*, was in the general confusion to possess himself of the city, and massacre all the senators. *Lentulus*, one of his profligate assistants, who had been prætor or judge in the city, was to preside in their general councils: *Cethegus*, a man who sacrificed the possession of great present power, to the hopes of gratifying his revenge against *Cicero*, was to direct the massacre through the city; and *Cassius* was to conduct those who fired it. But the vigilance of *Cicero* being a chief obstacle to their designs, *Catiline* was very desirous to see him taken off before he left *Rome*; upon which, two knights of the company under-

* In the first general meeting of the conspirators, *Catiline* made the following speech, which is a remarkable instance of the power of oratory.

Digitized by Google

took to kill him the next morning in an early visit on pretence of business, while in bed. The meeting, however, was no sooner over, than *Cicero* had information of all that passed in it; for, by the intrigues of a woman named *Fulvia*, he had gained over *Curius*, her lover and one of the conspirators, to send him a punctual account of all their deliberations. Having taken proper precautions to guard himself against the designs of his morning visitors, who were punctual to the appointment; he next took care, to provide for the defence of the city; and assembling the senate, consulted what was best to be done in this time of danger. The first step taken was, to offer considerable rewards for further discoveries, and then to prepare for the defence of the state. The principal conspirators were seized, and executed; and *Catiline* fell in the rebel army, fighting with desperate fury. The particulars of this conspiracy are elegantly described by *Sallust*, from whence the following speech is taken.

EXEMPLA.

ORATIO CATILINÆ.

[a] NI Virtus Fidesque vestra satis spectata mihi foret, nequicquam opportuna Res cecidisset, Spes magna Dominationis in Manibus frustra fuisset; neque per Ignaviam aut vana Ingenia incerta pro certis captarem: sed quia multis & magnis Tem-

[a] Exordium.

Digitized by Google

peſtatibus vos cognovi fortes fidoſque mihi, eò Animus auſus eſt maximum atque pulcherrimum Facinus incipere: ſimul, quia vobis eadem quæ mihi bona malaque eſſe intellexi; nam, Idem velle atque idem nolle, ea demum firma Amicitia eſt.

[b] Sed Ego quæ Mente agitavi, omnes jam anteà diverſi audiſtis. Cæterùm mihi in dies magis Animus accenditur, cùm conſidero, quæ Conditio Vitæ futura ſit, niſi Noſmet-ipſos vindicamus in Libertatem: nam, poſtquam, Reſpublica in paucorum potentium Jus atque Ditionem conceſſit, ſemper illos Reges, Tetrarchæ vectigales eſſe; Populi, Nationes, Stipendia pendere; cæteri omnes, ſtrenui, boni, nobiles atque ignobiles; Vulgus fuimus, ſine, Gratiâ, ſine Authoritate, his obnoxii, quibus (ſi Reſpublica valeret) Formidini eſſemus: itaque omnis Gratia, Potentia, Honos, Divitiæ, apud illos ſunt, aut ubi illi volunt; Nobis reliquerunt Pericula, Repulſas, Judicia, Egeſtatem: Quæ quòuſque tandem patiemini, fortiſſimi Viri!

[c] Nonne emori per Virtutem præſtat, quàm Vitam miſeram atque inhoneſtam, ubi alienæ Superbiæ Ludibrio fueris, per Dedecus amittere? Verùm enimvero (proh Deûm atque Hominum Fidem!) Victoria in Manu nobis eſt.

[d] Viget Ætas, Animus valet; contrà illis, Annis atque Divitiis omnia conſenuerunt: tantummodo Incepto opus eſt; cætera Res expediet.

[e] Etenim quis Mortalium, cui Virile Inge-

[b] Narratio. [d] Confirmatio,
[c] Propoſitio. [e] Refutatio.

Digitized by Google

nium eſt, tolerare poteſt, Illis Divitias ſuperare, quas profundant in extruendo Mari & Montibus coæquandis; Nobis Rem familiarem etiam ad neceſſaria deeſſe? illos binas aut ampliùs Domos continuare, nobis Larem familiarem nuſquam ullum eſſe: cùm Tabulas, Signa, Toreumata emunt, vetera negligunt, nova diruunt, alia ædificant; poſtremò omnibus modis Pecuniam trahunt, vexant; tamen ſummâ Libidine Divitias ſuas vincere nequeunt? Ac nobis eſt Domi Inopia, Foris Æs alienum; mala Res, Spes multo aſperior: denique, quid reliqui habemus, præter miſeram Animam.

[*f*] Quin igitur expergiſcimini? En illa, illa, quam ſæbe obtâſtis, Libertas! Præterea, Divitiæ, Decus, Gloria, in Oculis ſita ſunt: Fortuna ea omnia Victoribus Præmia poſuit. Res, Tempus, Pericula, Egeſtas, Belli Spolia magnifica, magis quàm Oratio mea, vos hortentur. Vel Impetratore, vel Milite, Me utemini; neque Animus, neque Corpus, a vobis aberit. Hæc ipſa (ùt ſpero) vobiſcum unà Conſul agam; niſi forte Me Animus fallit, aut Vos ſervire magis, quàm imperare parati eſtis. *Salluſt. Bel. Catil.*

CATILINE's ORATION.

Tranſlated by the Rev. Mr. Buck.

HAD I not ſufficient proofs of your courage and fidelity, in vain had this favourable opportunity offered itſelf, fruitleſs were our great hopes

[*f*] Peroratio.

Digitized by Google

of getting the government into our hands: nor would I, by men of a daſtardly or unſteady diſpoſition, hazard a certainty for an uncertainty: but, becauſe I have, in many and great diſorders of the ſtate, found you brave and faithful to me; I have, from that aſſurance, ventured to undertake one of the greateſt and nobleſt enterprizes: as alſo, becauſe, I am perſuaded, *your* intereſt muſt be affected, by what is advantageous or injurious to *me*; for a ſimilitude of deſires and averſions is the only laſting foundation of friendſhip.

The ſchemes I have formed in my mind, ye have all ſeparately hear'd already:—but my deſire to accompliſh them is daily more enflamed, when I conſider, what is likely to be our condition of life, if we aſſert not our own liberty: for, ſince the commonwealth has fallen to the management and diſpoſal of ſome few men in power, kings and tetrarchs have been always ſubject to *them*, people and nations have paid *them* tribute; the reſt of us (the brave, the good, the noble, and the ignoble) have all been as the vileſt of the vulgar, without weight, without authority; expoſed to thoſe, to whom we ſhould be a terrour, were the commonwealth in its due ſtate: hence have all favour, power, honour, riches, been engroſſed by *them*, or diſpoſed of at *their* pleaſure; to us they have left dangers, diſgraces, condemnation, want: which wrongs (my brave fellows!) how long will ye endure?

Digitized by Google

Is it not better, to die bravely, than ſhamefully loſe a wretched and diſhonourable life, wherein ye were but the ſport of others' inſolence? But, by the faith of Gods and men, we have certain victory in our hand. *We* are in full vigour, and in high ſpirits; on the contrary, every thing with *them* is impaired by years and luxury; we need but begin; the attempt itſelf will compleat the reſt.

And what mortal, that has the ſpirit of a man, can bear, that *they* ſhould have riches in abundance, to laviſh in building in the ſea, and in levelling mountains; and that *we* ſhould want, even a competency for the neceſſaries of life? that *they* ſhould have numbers of houſes together; *we*, not ſo much as a houſhold-god left us: while *they* purchaſe paintings, ſtatues, emboſſed figures; deſpiſe every thing that is old-faſhioned; pull down their new buildings, and raiſe others more ſtately; in ſhort, run into every exceſs of expence and extravagance, yet cannot with their utmoſt wantonneſs exhauſt their riches? but *we* are weighed down, by want within doors, and debt without; our affairs diſtreſſed, our hopes much more deſperate. To conclude;—What have we left us, more than a life of miſery?

Why do ye not awake then?—Behold! behold that Liberty ye have often wiſhed for!—Beſides, —wealth, honour, glory, are full in your view: Fortune has ſet them all before you, as rewards of the victory. The occaſion, the opportunity, your danger, your diſtreſſes, and the magnificent

Digitized by Google

ſpoils of the war, ſhould rouſe you more than any thing I can ſay. Employ *me*, either as your general or fellow-ſoldier: my heart and hand ſhall both be with you. I hope to be able to aſſiſt you in the enterprize, with the *conſular* power, if my mind deceive me not, and ye be not better prepared for ſlavery than empire.

BRUTUS's SOLILOQUY.

On CÆSAR's attempting abſolute Power.

IT muſt be, by his death: and, for my part,
I know no perſonal cauſe to ſpurn at him,
But for the general. He would be crown'd!—
How THAT might change his nature, there's the queſtion.——
It is the bright day, that brings forth the Adder,
And that craves wary walking —Crown him?—
That——:
And then, I grant, we put a ſting in him,
Which at his will he may do danger with.
Th' abuſe of greatneſs is, when it disjoyns
Remorſe from power; and, to ſpeak truth of *Cæſar*,
I have not known, when his affections ſway'd,
More than his reaſon. But 'tis a common proof,
That Lowlineſs is young Ambition's ladder,
Whereto the climber upward turns his face;
But, when He once attains the upmoſt round,
He then unto the ladder turns his back,
Looks into the clouds, ſcorning the baſe degrees

Digitized by Google

By which he did aſcend: ſo *Cæſar* may:
Then, leſt he may, prevent: and, ſince the quarrel
Will bear no colour, for the thing he is,
Faſhion it thus; that, 'what He is', augmented,
'Would run on to theſe and theſe extremities;'
And therefore think him, as a ſerpent's egg,
Which hatch'd would (as his kind) grow miſchievous;
And kill him in the ſhell.

Shakeſpear, Julius Cæſar, Act II.

OTHELLO's Defence before the Senate.

MOST potent, grave, and reverend *Signiors*,
My very noble and approv'd good Maſters!
That I have ta'en away this old man's daughter,
It is moſt true: true, I have married her:
The very head and front of my offending
Hath this extent; no more.——
Rude am I in my ſpeech,
And little bleſs'd with the ſet phraſe of peace:
For ſince theſe arms of mine had ſeven years pith
(Till now ſome nine moons waſted)
They have us'd
Their deareſt action in the tented field;
And little of this great world can I ſpeak,
More than partains to feats of broils and battle;
And therefore little ſhall I grace my cauſe,
In ſpeaking for my-ſelf. Yet, by your patience,
I will a round unvarniſh'd tale deliver,
Of my whole courſe of love; what drugs, what charms,

Digitized by Google

What conjuration, and what mighty magic,
(For ſuch proceedings I am charg'd withal,)
I won his daughter with. ———
Her father lov'd me, oft invited me;
Still queſtion'd me the ſtory of my life,
From year to year; the battles, ſieges, fortunes,
That I have paſt. ———
I ran it through; ev'n from my boyiſh days,
To th' very moment that he bad me tell it:
Wherein I ſpeak of moſt diſaſtrous chances;
Of moving accidents by flood and field,
Of hair-breadth ſcapes in th' imminent deadly breach;
Of being taken by the inſolent foe,
And ſold to ſlavery; of my redemption thence;
And with it, all my travel's hiſtory. ———
All which to hear
Would *Deſdemona* ſeriouſly incline:
But ſtill the houſe affairs would draw her hence;
Which ever as ſhe could with haſte diſpatch,
She'd come again, and with a greedy ear
Devour up my diſcourſe: which I obſerving,
Took once a pliant hour, and found good means
To draw from her a prayer of earneſt heart,
'That I would all my pilgrimage dilate;
'Whereof by parcels ſhe had ſomething heard,
'But not diſtinctively.'—I did conſent;
And often did beguile her of her tears,
When I did ſpeak of ſome diſtreſsful ſtroke
That my youth ſuffer'd. My ſtory being done,
She gave me for my pains a world of ſighs:

Digitized by Google

She ſwore, *In faith 'twas ſtrange, 'twas paſſing ſtrange;*
'Twas pitiful, 'twas wonderous pitiful.——
She wiſh'd, ſhe had not heard it;—yet ſhe wiſh'd,
That Heav'n had made Her ſuch a man.——ſhe thank'd me;
And told me, if I had a friend that lov'd her,
I need but teach Him how to tell My ſtory,
And That would wooe her. On this hint I ſpake—
She lov'd Me, for the dangers I had paſt;
And I lov'd Her, that ſhe did pity them.——
This only is the witchcraft I have us'd:
Here comes the lady, let her witneſs it.

Shakeſpear, Othello, Act I. Sc. 3.

BELIAL's SPEECH to the *Rebel Hoſt.*

I Should be much for open war, O Peers,
As not behind in hate; if what was urg'd,
Main reaſon to perſuade immediate war,
Did not diſſuade me moſt, and ſeem to caſt
Omnious conjecture on the whole ſucceſs:
When He who moſt excels in fact of arms,
In what he counſels and in what excels,
Miſtruſtful, grounds his courage on diſpair
And utter diſſolution, as the ſcope
Of all his aim, after ſome dire revenge.
First, what revenge? The tow'rs of Heav'n are fill'd
With armed watch, that render all acceſs
Impregnable; oft' on the bord'ring deep
Incamp their legions, or with obſcure wing

Digitized by Google

Scout far and wide into the realm of night,
Scorning ſurpriſe. Or could we break our way
By force, and at our heels all hell ſhould riſe
With blackeſt inſurrection, to confound
Heav'n's pureſt light, yet our great enemy
All incorruptible would on his throne
Sit unpolluted, and the ethereal mould
Incapable of ſtain would ſoon expel
Her miſchief, and purge off the baſer fire
Victorious. Thus repuls'd, our final hope
In flat deſpair: we muſt exaſperate
Th' Almighty Victor to ſpend all his rage,
And that muſt end us. That muſt be our cure.

To be no more!—Sad cure! for who would loſe,
Though full of pain, this intellectual Being,
Thoſe thoughts which wander through eternity,
To periſh rather, ſwallow'd up and loſt
In the wide womb of uncreated night,
Devoid of ſenſe and motion? And who knows,
Let this be good, whether our angry foe
Can give it, or will ever? How he can
Is doubtful; that He never will is ſure.
Will He, ſo wiſe, let looſe at once his ire,
Belike through impotence, or unaware,
To give his enemies their wiſh, and end
Them in his anger, whom his anger ſaves
To puniſh endleſs?—'Wherefore ceaſe we then?
Say they who counſel war, 'we are decreed,
Reſerv'd and deſtin'd to eternal woe;
Whatever doing, what can we ſuffer more,
What can we ſuffer worſe? Is this then worſt,
Thus ſitting, thus conſulting, thus in arms?

Digitized by Google

What when we fled amain, purſu'd and ſtruck
With heav'n's afflicting thunder, and beſought
The deep to ſhelter us? this hell then ſeem'd
A refuge from thoſe wounds: or when we lay
Chain'd on the burning lake? that ſure was worſe.
What if the breath that kindled thoſe grim fires
Awak'd ſhould blow them into ſevenfold rage
And plunge us in the flames? or from above
Shou'd intermitted vengeance arm again
His red right-hand to plague us? what if all
Her ſtores were open'd, and this firmament
Of hell ſhould ſpout her cataracts of fire,
Impendent horrors, threatning hideous fall
One day upon our heads; while we perhaps
Deſigning or exhorting glorious war
Caught in a fiery tempeſt ſhall be hurl'd
Each on his rock transfixt, the ſport and prey
Of racking whirlwinds, or for ever ſunk
Under yon boiling ocean, wrapt in chains;
There to converſe with everlaſting groans,
Unreſpited, unpitied, unrepriev'd,
Ages of hopeleſs end; this would be worſe.
War therefore, open or conceal'd, alike
My voice diſſuade; for what can force or guile
With him, or who deceive his mind, whoſe eye
Views all things at one view? he from heav'n's height
All theſe our motions vain, ſees and derides;
Not more Almighty to reſiſt our might
Than wiſe to fruſtrate all our plots and wiles.
Shall we then live thus vile, the race of heav'n
Thus trampl'd, thus expell'd to ſuffer here

Digitized by Google

Chains and these torments? better these than worse
By my advice; since fate inevitable
Subdues us, and omnipotent decree,
The victor's will. To suffer, as to do,
Our strength is equal, nor the law unjust
That so ordains: this was at first resolv'd,
If we were wise, against so great a foe
Contending, and so doubtful what might fall.
I laugh, when those who at the spear are bold
And vent'rous, if that fail them, shrink and fear
What yet they know must follow, to endure
Exile, or ignominy, or bonds, or pain,
The sentence of their conqueror: this is now
Our doom; which if we can sustain and bear,
Our supreme foe in time may much remit
His anger, and perhaps thus far remov'd
Not mind us not offending, satisfied
With what is punish'd; whence these raging fires
Will slack'n, if his breath stir not their flames.
Our purer essence then will overcome
Their noxious vapour, or enur'd not feel,
Or chang'd at length, and to the place conform'd
In temper and in nature, will receive
Familiar the fierce heat, and void of pain;
This horror will grow mild, this darkness light,
Besides what hope the never-ending flight,
Of future days may bring, what chance, what change
Worth waiting, since our present lot appears
For happy though but ill, for ill not worst,
If we procure not to ourselves more woe.

Digitized by Google

SATAN tempting EVE.

See Milton's Parad. Loſt, B. ix. 532.

WONDER not, ſov'ran miſtreſs, if perhaps
Thou canſt, who art ſole wonder, much leſs arm
Thy looks, the heav'n of mildneſs, with diſdain,
Diſpleas'd that I approach thee thus, and gaze
Inſatiate, I thus ſingle, nor have fear'd
Thy awful brow, more awful thus retir'd.
Faireſt reſemblance of thy Maker fair;
Thee all things living gaze on, all things thine
By gift, and thy celeſtial beauty adore
With raviſhment beheld, there beſt beheld
Where univerſally admir'd; but here
In this encloſure wild, theſe beaſts among,
Beholders rude, and ſhallow to diſcern
Half what in thee is fair, one man except,
Who ſees thee? (and what is one?) who ſhouldſt be ſeen
A goddeſs among gods, ador'd and ſerv'd
By angels numberleſs, thy daily train.
Empreſs of this fair world, reſplendent Eve,
Eaſy to me it is to tell thee all
What thou command'ſt, and right thou ſhouldſt be obey'd:
I was at firſt as other beaſts that graze
The trodden herb, of abject thoughts and low,
As was my food, nor aught but food diſcern'd
Or ſex, and apprehending nothing high:
Till on a day roving the field I chanc'd

Digitized by Google

A goodly tree far distant to behold
Loaden with fruit of fairest colours mixt,
Ruddy and gold: I nearer drew to gaze;
When from the boughs a savory odour blown,
Grateful to appetite more pleas'd my sense
Than smell of sweetest fennel, or the teats
Of ewe, or goat dropping with milk at even,
Unsuck't of lamb or kid, that tend their play.
To satisfy the sharp desire I had
Of tasting those fair apples, I resolv'd
Not to defer; hunger and thirst at once,
Powerful persuaders, quick'n'd at the scent
Of that alluring fruit, urg'd me so keen,
About the mossy trunk I wound me soon,
For high from ground the branches would require
Thy utmost reach or Adam's: round the tree
All other beasts that saw, with like desire
Longing and envying stood, but could not reach.
Amid the tree now got, where plenty hung
Tempting so nigh, to pluck and eat my fill
I spar'd not, for such pleasure till that hour,
At feed or fountain never had I found.
Seated at length, ere long I might perceive
Strange alteration in me, to degree
Of reason to my inward powers and speech,
Wanted not long, though to this shape retain'd.
Thenceforth to speculations high or deep
I turn'd my thoughts, and with capacious mind
Consider'd all things visible in heav'n,
Or earth, or middle, all things fair and good;
But all that fair and good in thy divine
Semblance, and in thy beauty's heav'nly ray

Digitized by Google

United I beheld; no fair to thine
Equivalent or ſecond, which compell'd
Me thus, though importune perhaps, to come
And gaze, and worſhip thee of right declar'd
Sov'ran of creatures, univerſal dame.
O SACRED, wiſe, and wiſdom-giving plant,
Mother of ſcience, now I feel thy power
Within me clear, not only to diſcern
Things in their cauſes, but to trace the ways
Of higheſt agents, deem'd however wiſe.
Queen of this univerſe, do not believe
Thoſe rigid threats of death; ye ſhall not die:
How ſhould ye? by the fruit? it gives you life
To knowledge? by the threatner look on me,
Me who have touch'd and taſted, yet both live,
And life more perfect have attain'd than fate
Meant me, by vent'ring higher than my lot.
Shall that be ſhut to man, which to the beaſt
Is open? or will God incenſe his ire
For ſuch a petty treſpaſs, and not praiſe
Rather your dauntleſs virtue, whom the pain
Of death denounc'd, whatever thing death be,
Deter'd not from atchieving what might lead
To happier life, knowledge of good and evil;
Of good how juſt? of evil, if what is evil
Be real, why not known, ſince eaſier ſhunn'd;
God therefore cannot hurt ye, and be juſt;
Not juſt, not God; nor fear'd then, nor obey'd:
Your fear of death then removes the fear.
Why then was this forbid? why but to awe,
Why but to keep you low and ignorant,
His worſhippers; he knows that in the day

Digitized by Google

Ye eat thereof, your eyes that seem so clear,
Yet are but dim, shall perfectly be then
Open'd and clear'd, and ye shall be as gods,
Knowing both good and evil as they know.
That ye should be as gods, since I as man,
Internal man, is but proportion meet,
I of brute human, ye of human Gods.
So ye shall die perhaps, by putting off
Human, to put on gods, death to be wish'd,
Though threaten'd, which no worse than this can bring.
And what are gods that man may not become
As they, participating god-like food?
The gods are first, and that advantage use
On our belief, that all from them proceeds;
I question it, for this fair earth I see,
Warm'd by the sun, producing every kind,
Them nothing: If they all things, who enclos'd
Knowledge of good and evil in this tree,
That whoso eats hereof, forthwith attains
Wisdom without their leave: And wherein lies
Th' offence, that man should thus attain to know?
What can your knowledge hurt him, or this tree
Impart against his will if all be his?
Or is it envy, and can envy dwell
In heav'nly breasts? these, and many more
Causes import your need of this fair fruit.
Goddess humane, reach then, and freely taste.

Digitized by Google

CASSIUS tempting BRUTUS.

BRUTUS, I do obſerve you now of late
I have not from your eyes that gentleneſs
And ſhow of love, as I was wont to have;
You bear too ſtubborn and too ſtrange a hand
Over your friend, that loves you.
It is very much lamented, *Brutus*,
That you have no ſuch mirrors, as will turn
Your hidden worthineſs into your Eye,
That you might ſee your ſhadow. I have heard,
Where many of the beſt reſpect in *Rome*
(Except immortal *Cæſar*) ſpeaking of *Brutus*,
And groaning underneath this age's yoke
Have wiſh'd, that noble *Brutus* had his eyes.
Then ſince you know, you cannot ſee your-ſelf
So well as by reflection; I, your glaſs,
Will modeſtly diſcover to your-ſelf
That of yourſelf, which yet you know not of:
And be not jealous of me, gentle *Brutus*;
Were I a common laughter, or did uſe
To ſteal with ordinary oaths my love
To every new protector; if you know,
That I do fawn on men, and hug them hard,
And after ſcandal them; or if you know,
That I profeſs myſelf in banqueting
To all the rout, then hold me dangerous.
Honour is the ſubject of my ſtory.
I cannot tell what you and other men
Think of this life; but for my ſingle ſelf.
I had as lief not be, as live to be
In awe of ſuch a thing as I my-ſelf.

Digitized by Google

I was born free as *Cæsar*;—so were you:
We both have fed as well, and we can both
Endure the winter's cold, as well as he:
For once, upon a raw and gusty day
The troubled *Tyber* chafing with his shores,
Cæsar says to me;—'Dar'st thou, *Cassius*, now,
'Leap in with me into this angry flood,
'And swim to yonder point?'—upon the word,
Accoutred as I was, I plunged in,
And bad him follow; so indeed he did:
The torrent roar'd, and we did buffet it
With lusty sinews, throwing it aside,
And stemming it with hearts of controversy:
But, ere we could arrive the point propos'd,
Cæsar cry'd,—'help me, *Cassius*, or I sink!'—
I, as *Æneas* our great ancestor,
Did, from the flames of *Troy*, upon his shoulder
The old *Anchises* bear, so, from the waves of *Tyber*,
Did I the tired *Cæsar*:—And this man
Is now become a God; and *Cassius* is
A wretched creature, and must bend his body,
If *Cæsar* carelessly but nod on him.—
He had a fever, when he was in *Spain*;
And when the fit was on him, I did mark,
How he did shake; 'Tis true, this god did shake:
His coward lips did from their colour fly;
And that same eye, whose bend doth awe the world,
Did lose its lustre:—I did hear him groan:—
Ay; and that tongue of his, that bad the *Romans*
Mark him, and write his speeches in their books;
Alas! it cry'd,—'give me some drink, *Titinius!*'
As a sick girl.—Ye gods, it doth amaze me,—

Digitized by Google

A man of such a feeble temper, should
So get the start of the majestic world,
And bear the palm alone.——
Why, man, he doth bestride the narrow world,
Like a *Colossus*; and we, petty men,
Walk under his huge legs, and peep about
To find our-selves dishonourable graves.—
Men at sometimes are masters of their fates:
The fault, dear *Brutus*, is not in our stars,
But in our-selves, that we are underlings.
Brutus and *Cæsar!* What should be in that *Cæsar?*
Why should that name be sounded more than your's?
Write them together; your's is as fair a name;
Sound them, it doth become the mouth as well;
Weigh them, it is as heavy; conjure with 'em,
Brutus will start a spirit as soon as *Cæsar*.
Now, in the names of all the Gods at once,
Upon what meat doth this our *Cæsar* feed,
That he is grown so great?—Age, thou art sham'd!
Rome, thou hast lost the breed of noble bloods!
When went there by an age, since the great flood,
But it was fam'd with more than with one man?
When could they say, 'till now, that talk'd of *Rome*,
'That her wide walls encompast but one man?'
Now is it *Rome* indeed, and room enough,
When there is in it but one only man.——
O! you and I have heard our fathers say,
'There was a *Brutus* once, who would have brook'd
'The eternal devil to keep his state in *Rome*,
'As easily as a King.'

CATO'S

CATO's SOLILOQUY.

[*By Mr. Addison.*]

CATO *alone, ſitting in a thoughtful poſture: in his hand* Plato's *book on the immortality of the ſoul: a drawn ſword on the table.*

IT muſt be ſo.—*Plato*, thou reaſon'ſt well!
Elſe, whence this pleaſing hope, this fond deſire,
This longing after *Immortality*;
Or whence this ſecret dread, and inward horrour
of falling into *naught*? Why ſhrinks the ſoul
Back on herſelf, and ſtartles at deſtruction?
'Tis the *divinity* that ſtirs within us;
'Tis *Heaven* itſelf, that points out an *Hereafter*,
And intimates *Eternity* to man.
Eternity! thou pleaſing, dreadful thought!
Through what variety of untry'd being,
Through what new ſcenes and changes muſt we paſs!
The wide, th' unbounded proſpect lies before me;
But ſhadows, clouds, and darkneſs reſt upon it.
Here will I hold: If there's a power above us,
(And, that there is, all *Nature* cries aloud
Through all her works) HE muſt delight in *virtue*;
And that, which he delights in, muſt be *happy*.
But *when!* or *where!*—this world was made for CÆSAR.
I'm weary of conjectures.—*This* muſt end them.

Thus am I *doubly* arm'd; my *death and life*,
My bane and antidote, are both before me:

Digitized by Google

*This** in a moment brings me to a end;
But *this*† informs me, I ſhall never die;
The *ſoul*, ſecur'd in her exiſtence, ſmiles
At the drawn dagger, and defies its point.
The *ſtars* ſhall fade away, the *ſun* himſelf
Grow dim with age, and *nature* ſink in years;
But *thou* ſhalt flouriſh in immortal youth,
Unhurt amidſt the war of elements,
The wreck of matter, and the cruſh of worlds.

* The Sword. † The Book.

PHOCIAS's SOLILOQUY.

FAREWELL, and think of death! Was it not ſo?
Do murderers then preach mortality?
But, how to think of, what the living know not,
And the dead cannot or elſe may not tell?——
What art thou, O thou great miſterious terrour!
The way to thee we know; diſeaſes, famine,
Sword, fire, and all thy ever-open gates,
Which day and night ſtand ready to receive us.
But, what's beyond them?—Who will draw that veil?
Yet death's not there:—No, 'tis a point of time,
The verge 'twixt mortal and immortal being:
It mocks our thought!—On this ſide, all is life;
And when we've reach'd it, in that very inſtant
'Tis paſt the thinking of!—O! if it be
The pangs, the throes, the agonizing ſtruggle,
When ſoul and body part; ſure I have felt it,
And there's no more to fear.

Digitized by Google

HAMLET's SOLILOQUY.

TO BE OR NOT TO-BE—That is the queſtion.—
Whether 'tis nobler in the mind, to ſuffer
The ſtings and arrows of outrageous fortune;
Or to take arms againſt a ſea of troubles,
And by oppoſing end them! To die? to ſleep
No more:—and, by a ſleep, to ſay we end
The heart-ach and the thouſand natural ſhocks
That fleſh is heir to;—'tis a conſummation
Devoutly to be wiſh'd.—To die? to ſleep—
To ſleep? perchance to dream.—Ay, there's the rub—
For in that ſleep of death what dreams may come,
When we have ſhuffled off this mortal coil,
Muſt give us pauſe.——There's the reſpect,
That makes calamity of ſo long life.
For who would bear the whips and ſcorns of time,
Th' oppreſſor's wrongs, the proud man's contumely,
The pangs of deſpis'd love, the law's delay,
Th' inſolence of office, and the ſpurns
That patient merit of th' unworthy takes;
When he himſelf might his *quietus* make,
With a bare bodkin? Who would fardles bear,
To groan and ſweat under a weary life?
But that the dread of ſomething after death,
(That undiſcover'd country, from whoſe bourne
No traveller returns) puzzles the will;
And makes us, rather bear thoſe ills we have,

Digitized by Google

Than fly to others that we know not of.
Thus Conſcience does make cowards of us all:
And thus the native hue of reſolution
Is ſicklied o'er with the pale caſt of thought;
And enterprizes of great pith and moment,
With this regard their currents turn awry,
And looſe the name of action.——

IAGO exciting the Paſſion of JEALOUSY in OTHELLO.

MY Lord, you know, I love you.
For Michael Caſſio;
I dare be ſworn (I think) that he is honeſt.
Men ſhould be, what they ſeem;
Or, thoſe that be not, would they might ſeem (none
But what they ſeem.
Why, then, I think *Caſſio's* an honeſt man.
I do beſeech you, good my Lord!
Think, I (perchance) am vicious in my gueſs:
As, I confeſs, it is my nature's plague
To ſpy into abuſe: and oft' my jealouſy
Shapes faults that are not. I entreat you then,
From one who ſo imperfectly conjects,
Your wiſdom would not build your-ſelf a trouble,
Out of my ſcattering and unſure obſervance!
It were not for your quiet, nor your good,
Nor for my manhood, honeſty, and wiſdom,
To let you know my thoughts.
GOOD NAME in man and woman (dear my Lord)
Is the immediate jewel of their ſouls.

Digitized by Google

Who steals my *Purse*, steals trash; 'tis something, nothing;
'Twas mine, 'tis his, and has been slave to thousands;
But he that filches from me my *good Name*,
Robs me of that, which not enriches him;
And makes me poor indeed.
Oh, beware (my Lord) of JEALOUSY;
It is a *green-ey'd Monster*, which doth mock
The meat it feeds on. That *Cuckold* lives in bliss,
Who, certain of his fate, loves not his wronger:
But, oh, what damned minutes tells he o'er,
Who doats, yet doubts; suspects, yet strongly loves!
Poor and *Content*, is rich, and rich enough:
But riches endless, is as poor as winter,
To him, that fears he ever shall be poor.
Good *Heav'n!* the souls of all my tribe defend
From *Jealousy!*——
I'm glad of this; for now I shall have reason
To show the love and duty that I bear you,
With franker spirit: therefore, as I'm bound,
Receive it from me. I speak not yet of proof.—
Look to your wife! Observe her well with *Cassio!*
Wear your eye, thus; not jealous, nor secure?—
I would not have your free and noble nature,
Out of self-bounty be abus'd;—Look to it!
I know our country disposition well:
In *Venice* they do let Heav'n see the pranks,
They dare not show their husbands; their best conscience
Is not to leav't undone, but keep't unknown.
She did deceive her father, marrying you;
And when she seem'd to shake, and fear your looks,

Digitized by Google

She lov'd them moſt.
She, that, ſo young, could give-out ſuch a ſeeming,
To ſeal her father's eyes up, cloſe as oak——:
(He thought, 'twas witchcraft)—But I'm much to blame.——
I humbly do beſeech you, ſir, your pardon,
For too-much loving you!
I hope, you will conſider, what is ſpoken,
Comes from my love.—But, I do ſee, you're mov'd.—
I am to pray you, not to ſtrain my ſpeech
To groſſer iſſues, nor to larger reach,
Than to ſuſpicion.—Should you do ſo, my lord;
My ſpeech would fall into ſuch vile ſucceſs,
As my thoughts aim not at.—*Caſsio's* my worthy friend.——
My lord! I would, I might entreat your honour,
To ſcan this thing no farther. Leave it to time.
Although 'tis fit, that *Caſsio* have his place;
(For, ſure, he filled it up with great ability;)
Yet, if you pleaſe to hold him off a while,
You ſhall by that perceive him and his means.
Note, if your lady ſtrain his entertainment,
With any ſtrong or vehement importunity!
Much will be ſeen in that.—In the mean time,
Let Me be thought too-buſy in my fears;
(As worthy cauſe I have, to fear, I am:)
And hold her free, I do beſeech your honour.

Shakeſpear, Othello. Act 3.

Digitized by Google

BRUTUS's Oration on CÆSAR's Death.

COuntrymen, and friends! hear me, for my cauſe: and be ſilent, that ye may hear! believe me, for mine honour; and have reſpect to mine honour, that you may believe! Cenſure me, in your wiſdom; and awake your ſenſes, that ye may the better judge!

If there be any in this aſſembly, any dear friend of *Cæſar's*; to him I ſay, 'that *Brutus'* love to 'Cæſar was no leſs than his.' If then, that friend demand. 'why *Brutus* roſe againſt *Cæſar*;' this is my anſwer: 'Not, that I lov'd *Cæſar* leſs;' but, that I lov'd *Rome* more.' Had ye rather, that *Cæſar* were living, and die all ſlaves; than, that *Cæſar* were dead, and live all free-men?

As *Cæſar* lov'd me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him: but, as he was ambitious, I ſlew him. There are, tears for his love, joy for his fortune, honour for his valour, and death for his ambition.

Who is here ſo baſe, that would be a bond-man?—If any, ſpeak;—for, him have I offended.—Who is here ſo rude, that would not be a *Roman?*—If any, ſpeak;—for, him have I offended.—Who is here ſo vile, that will not love his country?—If any, ſpeak;—for, him have I offended—I pauſe for a reply.—Since none is made, then none have I offended.

Digitized by Google

I have done no more to *Cæsar*, than ye shall do to *Brutus*. The question of his death is enrolled in the capitol: his glory not extenuated, wherein he was worthy; nor his offences enforced, for which he suffered death.

Here comes the body, mourned by *Mark Antony*: who, though he had no hand in his death, shall receive the benefit of his dying, a place in the common-wealth; as which of you shall not?—With this I depart; that, as I slew my best lover, for the good of *Rome*; I have the same dagger for myself, when it shall please my country to need my death.

Shakespear, Julius Cæsar. Act 3.

ANTONY's *Oration over* CÆSAR's *Body*.

FRiends, *Romans*, countrymen, lend me your ears!
I come, to bury CÆSAR, not to praise him.
The evil, that men do, lives after them;
The good is oft' interred with their bones:
So let it be with CÆSAR!
The noble BRUTUS
Hath told you, 'CÆSAR was ambitious:'
If it were so, it was a grievous fault;
And grievously hath CÆSAR answer'd it.
Here, under leave of BRUTUS and the rest,
(For BRUTUS is an honourable man,
So are they all, all honourable men)
Come I, to speak in CÆSAR's funeral,

Digitized by Google

He was my friend, faithful and juſt to me:
But BRUTUS ſays, 'he was ambitious;'
And BRUTUS is an honourable man.
He hath brought many captives home to *Rome*,
Whoſe ranſom did the general coffers fill;
Did this in CÆSAR ſeem ambitious?
When that the poor have cry'd, CÆSAR hath wept;
Ambition ſhould be made of ſterner ſtuff:
Yet BRUTUS ſays, 'he was ambitious;'
And BRUTUS is an honourable man.
Ye all did ſee, that on the *Lupercal*
I thrice preſented him a kingly crown,
Which he did thrice refuſe. Was this ambition?
Yet BRUTUS ſays, 'he was ambitious;'
And ſure, he is an honourable man.
I ſpeak not, to diſprove what BRUTUS ſpoke;
But here I am to ſpeak, what I do know,
Ye all did love him once, not without cauſe;
What cauſe with-holds you then, to mourn for him?
O judgment! thou art fled to brutiſh beaſts,
And men have loſt their reaſon!—Bear with me!
My heart is, in the coffin there, with CÆSAR;
And I muſt pauſe, till it come back to me.——
But yeſterday the word of CÆSAR might
Have ſtood, againſt the world: now lies he there,
And none ſo poor, to do him reverence.
O maſters! if I were diſpoſed, to ſtir
Your hearts and minds to mutiny and rage;
I ſhould do BRUTUS wrong, and CASSIUS wrong;

Digitized by Google

Who, ye all know, are honourable men.
I will not do them wrong: I rather choose
To wrong the dead, to wrong myself and you,
Than I will wrong such honourable men.
But here's a parchment, with the seal of CÆSAR;
I found it in his closet: 'tis his will.
Let but the commons hear his testament,
Which (pardon me) I do not mean to read;
And they would go, and kiss dead CÆSAR's
wounds,
And dip their napkins in his sacred blood;
Yea, beg a hair of him for memory;
And dying mention it within their wills,
Bequeathing it (as a rich legacy)
Unto their issue.
Have patience, gentle friends! I must not read it.
It is not meet ye know how CÆSAR lov'd you:
Ye are not wood, ye are not stones, but men;
And being men, hearing the will of CÆSAR;
It will enflame you, it will make you mad;
'Tis good ye know not, that ye are his heirs.
For, if you should,—O, what would come of it!
Will ye be patient? will ye stay a while
I've overshot my-self, to tell you of it.
I fear, I wrong the honourable men,
Whose daggers have stabb'd CÆSAR;—I do fear it.
Ye will compel me then, to read the will?
Then make a ring about the corps of CÆSAR;
And let me show you Him, that made the will.
Shall I descend? And will ye give me leave?
If ye have tears, prepare to shed them now!
Ye all do know this mantle.——I remember

Digitized by Google

The first time ever CÆSAR put it on;
'Twas on a summer's evening in his tent:
That day he overcame the *Nervii*.——
Look! In this place, ran CASSIUS' dagger thro'!
See, what a rent the envious CASKA made!——
Thro' this, the well beloved BRUTUS stabb'd;
And, as he pluck'd his cursed steel away,
Mark, how the blood of CÆSAR follow'd it;——
As rushing out of doors, to be resolv'd,
If BRUTUS so unkindly knock'd, or no!
For BRUTUS, as ye know, was CÆSAR's Angel:
Judge, O ye Gods! how CÆSAR lov'd him!
This was the most unkindest cut of all;
For, when the noble CÆSAR saw him stab;
Ingratitude, more strong than traitors arms,
Quite vanquish'd him: then burst his mighty heart:
And, in his mantle muffling up his face,
Even at the base of *Pompey's* statue,
(Which all the time ran blood) great CÆSAR fell.
O what a fall was there, my countrymen!
Then I, and ye, and all of us fell down;
Whilst bloody treason flourish'd over us.
O, now ye weep; and I perceive, ye feel
The dint of pity: these are gracious drops.
Kind souls! what, weep ye, when ye but behold
Our CÆSAR's vesture wounded?—Look ye here:
Here is himself, marr'd (as ye see) by traitors.
Good friends, sweet friends! let me not stir you up
To such a sudden flood of mutiny!
They, that have done this deed, are honourable,——
What private griefs they have (alas!) I know not,
That made them do it; they are wise and honorable:

Digitized by Google

And will, no doubt, with reasons answer you.
I come not, friends, to steal away your hearts:
I am no orator, as BRUTUS is;
But, as ye know me all, a plain blunt man,
That love my friend; and *that* they know full well,
Who give me public leave to speak of him:
For I have neither wit, nor words, nor worth;
Action, nor utterance, nor the power of speech,
To stir men's blood: I only speak right on.
I tell you that, which ye yourselves do know:
Show you sweet CÆSAR's wounds, poor, poor, dumb mouths!
And bid them speak for me: but were I BRUTUS,
And BRUTUS ANTONY; there were an ANTONY,
Wou'd ruffle-up your spirits, and put a tongue
In every wound of CÆSAR; that should move
The stones of *Rome*, to rise in mutiny.

Why, friends! ye go to do, ye know not what!
Wherein hath CÆSAR thus deserv'd your loves?
Alas ye know not.—I must tell you then.—
Ye have forgot the will I told ye of.—
Here is the will, and under CÆSAR's seal.
To every *Roman* citizen he gives,
To every several man, seventy-five drachma's.
Moreover, he hath left you, all his walks,
His private arbors, and new planted orchards,
On this side *Tiber*; he hath left them you,
And to your heirs for ever; common pleasure,
To walk abroad, and recreate yourselves.—
Here was a CÆSAR; when comes such another?

Shakespear, Julius Cæsar. Act.

Digitized by Google

MACBETH's SOLILOQUY.

IF it were done, when 'tis done; then 'were well,
It were done quickly: if th' assassination
Could trammel up the consequence, and catch
With its surcease, success; that but this blow
Might be the be-all and the end-all;—Here,
(Ev'n here upon this bank and shoal of time)
We'd jump the life to come.—But, in these cases,
We still have judgment here, that we but teach
Bloody instructions; which being taught, return
To plague th' inventor.—Even-handed JUSTICE
Returns th' ingredients of our poison'd chalice
To our own lips.

Shakespear, Macbeth, Act I.

HENRY the Vth's SOLILOQUY.

UPON the KING! 'Let us our lives, our souls,
'Our debts, our careful wives, our children, and
'Our sins, lay on the *King*: *He* must bear all.'
O hard condition, and twin-born with greatness,
Subject to breath of ev'ry fool; whose sense
No more can feel, but his own wringing!
What infinite heart-ease must *Kings* neglect,
Which private men enjoy? And what have *kings*,
Which privates have not too, save *ceremony*,
Save general *ceremony*?——

Digitized by Google

And what art Thou, thou idol, *ceremony?*
What kind of god art thou, that suffer'st more
Of mortal griefs, than do thy worshippers?
Art thou aught else, but place, degree, and form,
Creating awe and fear in other men?
Wherein thou art less happy, being fear'd,
Than they in fearing.
What drink'st thou oft', instead of homage sweet,
But poison'd flatt'ry? O be sick, great Greatness,
And bid thy *ceremony* give thee cure!
Think'st thou the fiery fever will go out,
With titles blown from adulation?
Will it give place to flexure and low bending?
Can'st thou, when thou command'st the beggar's knee,
Command the health of it?
'Tis not the balm, the sceptre, and the ball,
The sword, the mace, the crown imperial,
The enter-tissued robe of gold and pearl;
The farsed title, running 'fore the king,
The throne, he sits on; nor the tide of pomp,
Which beats upon the high shoar of this world:
No, not all these thrice gorgeous ceremonies,
Not all these, laid in bed majestical,
Can sleep so soundly, as the wretched slave;
Who, with a body fill'd and vacant mind,
Gets him to rest, cramm'd with distressful bread;
And follows so the ever-running year,
With profitable labour, to his grave:
And—(but for *ceremony*)—such a wretch,
Winding up days with toil and nights with sleep,
Hath the fore-hand and 'vantage of a *King*.

Shakespear, Hen. V. Act 4. Sc. 5.

Digitized by Google

The Speech of GALGACUS *the General of the* Caledonii*, in which he exhorts the army he had assembled, in order to repel the* Romans, *to fight valiantly against their foes under* Jul. Agricola. (*Corn.* VIT. *Tacit.* J. AGRIC.)

Countrymen and Fellow-soldiers!

WHEN I consider the *cause*, for which we have *drawn* our *swords*, and the *necessity* of striking an *effectual blow*, before we *sheath* them again. I feel joyful *hopes* arising in my *mind*, that *this day* an *opening* shall be made for the *restoration* of British *Liberty*, and for *shaking off* the infamous *yoke* of Roman *slavery*. *Caledonia* is yet *free*. The *all-grasping power* of *Rome* has not yet been able to seize *our liberty*. But it is only to be *preserved* by *valour*. By *flight* it *cannot*: for the *sea confines* us; and *that* the more *effectually*, as being *possessed* by the *fleets* of the *enemy*. As it is by *arms*, that the *brave* acquire immortal *fame*, so it is by *arms*, that the *sordid* must *defend* their *lives* and *properties*, or *loose* them. You are the very *men*, my friends, who have hitherto set *bounds* to the unmeasurable *ambition* of the *Romans*. In consequence of your inhabiting the more *inaccessible* parts of that island, to which the shores of those countries on the continent, which are *enslaved* by the Romans are *invisible*, you have hitherto been

* The Caledonii were, according to Ptolomy, the inhabitants of the interior parts of what before the Union, was called Scotland, now North-Britain.

Digitized by Google

free from the common *disgrace*, and the common *sufferings*. You lie almoſt out of the reach of *fame* *itſelf*. But you *muſt not expect* to enjoy this untroubled *ſecurity* any *longer*, unleſs you *beſtir* yourſelves ſo *effectually*, as to put it out of the *power* of the *enemy* to *ſearch* out your *retreats*, and *diſturb* your *repoſe*. If you *do not*, *curioſity alone* will ſet them a *prying*, and they will conclude, that there is ſomewhat *worth* the *labour* of *conquering*, in the *interior parts* of the *iſland*, merely becauſe they have *never ſeen them*. What is *little known* is often *coveted*, *becauſe* ſo *little known*. And you are not to *expect*, that you ſhould *eſcape the ravage* of the general *plunderers* of *mankind*, by any ſentiment of *moderation* in *them*. When the *countries*, which are more *acceſſible*, come to be *ſubdued*, they will then *force* their *way* into *thoſe*, which are *harder* to come at. And if they ſhould conquer the *dry land*, over the *whole world*, they will then think of carrying their arms beyond the *ocean*, to ſee, whether there are not certain *unknown regions*, which they may *attack*, and *reduce* under *ſubjection* to the *Roman empire*. For we ſee, that if a country is thought to be *powerful* in *arms*, the *Romans* attack it, becauſe the conqueſt will be *glorious*; if *inconſiderable* in the *military art*, becauſe the victory will be *eaſy*; if *rich*, they are drawn thither by the hope of *plunder*; if *poor*, by the deſire of *fame*. The *eaſt* and *weſt*, the *ſouth* and the *north*, the face of the *whole earth*, is the *ſcene* of their *military atchievements*; the *world* is too *little* for their *ambition*, and their *avarice*. They

Digitized by Google

and the *only nation* ever known to be *equally* desirous of conquering a *poor* kingdom as a *rich* one. Their *supreme joy* seem to be *ravaging*, *fighting*, and *shedding* of *blood*; and when they have *unpeopled* a *region*, so that there are *none left alive* able to bear *arms*, they say, they have given *peace* to that country.

Nature itself has peculiarly *endeared* to *all men* their *wives*, and their *children*. But it is known to you, my countrymen, that the conquered *youth* are daily *draughted off* to *supply* the deficiencies in the *Roman army*. The *wives*, the *sisters*, and the *daughters* of the *conquered* are either exposed to the *violence*, or at least corrupted by the *arts* of these *cruel spoilers*. The *fruits* of our *industry* are *plundered*, to make up the *tributes* imposed on us by *oppressive avarice*. *Britons sow* their fields, and the greedy *Romans reap* them. Our very *bodies* are *worn out* in carrying on their military *works*, and our *toils* are *rewarded* by them with *blows* and *stripes*. Those who are *born* to *slavery*, are *bought* and *maintained* by their *masters*. But *this* unhappy *country pays* for being *enslaved*, and *feeds* those who *enslave* it. And *our portion* of *disgrace* is the *bitterest*, as the inhabitants of *this island* are the *last*, who have fallen under the *galling yoke*. Our native *bent* against *tyranny*, is the *offence*, which most *sensibly irritates* those *lordly usurpers*. Our *distance* from the *seat* of *government*, and our *natural defence* by the surrounding *ocean*, render us *obnoxious* to their *suspicions*: for they know, that *Britons* are *born* with an instinctive *love* for *liberty*,

Digitized by Google

and they conclude, that we muſt be *naturally* led to think of taking the *advantage* of our *detached ſituation*, to *diſengage* ourſelves *one time or other*, from their *oppreſſion*.

Thus, my Countrymen, and Fellow-ſoldiers, *ſuſpected* and *hated*, as we ever *muſt be* by the Romans, there is *no proſpect* of our enjoying even a tolerable ſtate of bondage under them. Let us then, in the name of all that is *ſacred*, and defence of all that is *dear* to us, reſolve to *exert* ourſelves, if not for *glory*, at leaſt for *ſafety*; if not in *vindication* of *Britiſh honour*, at leaſt in *defence* of our *lives*. How near were the *Brigantes** to *ſhaking off* the *yoke*—led on too by a *woman*! They *burnt* a *Roman ſettlement*: they attacked the *dreaded* Roman *legions* in their *camp*. Had not *partial ſucceſs* drawn them into a *fatal ſecurity*, the *buſineſs* was *done*. And ſhall not *we*, of the *Caledonian region*, whoſe *territories* are *yet free*, and whoſe *ſtrength entire*, ſhall we not, my Fellow-ſoldiers, *attempt ſomewhat*, which may ſhow theſe *foreign ravagers*, that they have *more to do* than they *think of*, before they be *maſters* of the *whole iſland*?

But, after all, *who are* thoſe *mighty Romans*? Are they *Gods*; or *mortal men*, like *ourſelves*? Do we not ſee, that *they* fall into the ſame *errors*, and *weakneſſes* as *others*? Does not *peace effeminate* them? Does no *abundance debauch* them? Does not *wantonneſs enervate* them? Do they not even go to *exceſs* in the moſt *immanly vices*? And

* The Brigantes, according to Ptolomy, inhabited what is now called Yorkſhire, the Biſhoprick of Durham, &c.

can you imagine, that they, who are *remarkable* for their *vices*, are likewise *remarkable* for their *valour*? *What*, then, do we *dread*?—Shall I *tell* you the very *truth*, my fellow-soldiers? It is by means of our *intestine divisions*, that the *Romans* have gained so great *advantages* over us. They turn the *mismanagements* of their *enemies* to their *own praise*. They *boast* of what *they have done*, and say *nothing* of what *we might have done*, had we been so *wise*, as to *unite* against them.

What is this *formidable* Roman *army*? Is it not composed of a *mixture* of *people* from *different countries*; some *more*, some *less*, *disposed* to *military atchievements*; some *more*, some *less*, capable of *bearing fatigue* and *hardship*? They keep *together*, while they are *successful*. *Attack* them with *vigor*: *distress* them: you will see them *more disunited* among themselves than *we* are *now*. Can any one imagine, that *Gauls*, *Germans*, and ——with *shame* I must add, *Britons*, who *basely lend*, for a time, their *limbs*, and their *lives*, to build up *foreign tyrannys*; can one imagine, that these will not be *longer enemies*, than *slaves*? or that such an army is *held together* by sentiments of *fidelity*, or *affection*? *No*: the *only bond* of *union* among them is *fear*. And, whenever *terror ceases* to work upon the *minds* of that *mixed multitude*, they who *now fear*, will *then hate*, their *tyrannical masters*. On *our side* there is every *possible incitement* to *valour*. The *Roman courage* is not, as *ours*, inflamed by the thought of *wives* and *children* in danger of falling into the hands of the *enemy*. The *Romans* have

Digitized by Google

no parents, as *we have*; to *reproach* them, if they should *desert* their infirm *old age*. They have *no country here* to *fight for*. They are a *motley collection* of *foreigners*, in a land wholly *unknown* to them, *cut off* from their *native country*, *hemmed in* by the surrounding *ocean*, and given, I hope, a *prey* into our *hands*, without all *possibility* of *escape*. Let not the *sound* of the Roman *name affright* your *ears*. Let not the *glare* of *gold* and *silver*, upon their armour, *dazzle* your *eyes*. It is not by *gold*, or *silver*, that men are either *wounded* or *defended*; though they are rendered a *richer prey* to the *conqueror*. Let us boldly *attack* this *disunited rabble*. We shall find among *themselves*, a *reinforcement* to our *army*. The *degenerate Britons*, who are *incorporated* into *their forces*, will, thro' *shame* of their *country's cause deserted* by them, quickly *leave* the *Romans*, and come over to *us*. The *Gauls*, remembering their *former liberty*, and that it was the *Romans* who *deprived* them of it, will *forsake* their *tyrants*, and *join the assertors* of *freedom*. The *Germans* who remain in their army, will *follow* the *example* of their countrymen, the *Usipii*, who so lately *deserted*. And *what* will there be *then*, to *fear*? A few *half-garrisoned forts*; a few municipal towns inhabited by *worn-out old men*; *Discord* universally prevailing, occasioned by *tyranny* in those who should *obey*. On our side, an *army united* in the *cause* of their *country*, their *wives*, their *children*, their *aged parents*, their *liberties*, their *lives*. At the *head* of this *army*, I hope I do not offend against *modesty* in saying, there is a *General* ready to *exert* all his *abilities*,

Digitized by Google

such as they are, and to hazard his *life* i
you to *victory*, and to *freedom*.

I conclude, my countrymen, and fellov
by putting you in mind, that on your *beha*
day depends your future *enjoyment* of *pe*
berty, or your *subjection* to a *tyrannical en*
all its *grievous consequences*. When, t
you come to *engage*—*think* of your *ancest*
think of your *posterity*.

N. B. The *Italic* in this speech, is t
sidered as a direction to the speaker, in his

SATAN's ADDRESS to the SU

O THOU that, with surpassing glory
Look'st from thy sole dominion like the
Of this new world; at whose sight all t
Hide their diminish'd heads; to thee I c
But with no friendly voice, and add thy
O Sun, to tell thee how I hate thy bea
That bring to my remembrance from wl
I fell, how glorious once above thy sph
Till pride, and worse ambition, threw
Warring in heav'n 'gainst heav'n's matc
Ah, wherefore? He deserv'd no such r
From me, whom He created what I wa
In that bright eminence, and with his g
Upbraided none; nor was his service h
What could be less than to afford him p
The easiest recompense, and pay him th
How due! yet all his good prov'd ill in

Digitized by Google

And wrought but malice. Lifted up so high
I 'sdain'd subjection, and thought one step higher
Would set me highest, and in a moment quit
The debt immense of endless gratitude,
So burdensome, still paying, still to owe:
Forgetful what from Him I still receiv'd;
And understood not, that a grateful mind
By owing owes not, but still pays, at once
Indebted and discharg'd; what burden, then?
O had his pow'rful destiny ordain'd
Me some inferior angel, I had stood
Then happy; no unbounded hope had rais'd
Ambition. Yet why not? some other Power
As great might have aspir'd, and me, tho' mean,
Drawn to his part; but other Pow'rs as great
Fell not, but stand unshaken, from within
Or from without, to all temptations arm'd.
Hadst thou the same free-will and power to stand?
Thou hadst! Whom hast thou, then, or what t'accuse,
But heav'n's free love, dealt equally to all?
Be then his love accurs'd, since love or hate,
To me alike, it deals eternal woe.
Nay, curs'd be thou; since against HIS thy will
Chose freely what it now so justly rues,
Me miserable! which way shall I fly
Infinite wrath, and infinite despair?
Which way I fly is hell; myself am hell;
And, in the lowest deep, a lower deep
Still threat'ning to devour me, opens wide,
To which the hell I suffer seems a heaven.
O then at last, relent. Is there no place

Digitized by Google

Left for repentance, none for pardon left?
None left but by submission; and that word
Disdain forbids me, and my dread of shame
Among the spirits beneath, whom I seduc'd
With other promises and other vaunts
Than to submit, boasting I could subdue
Th' Omnipotent. Ah, me! they little know
How dearly I abide that boast so vain,
Under what torments inwardly I groan,
While they adore me on the throne of hell,
With diadem and sceptre high advanc'd,
The lower still I fall, only supreme
In misery: such joy ambition finds!
But say I could repent, and could obtain,
By act of grace, my former state; how soon
Would height recall high thoughts? how soo
say
What feign'd submission swore? ease would
Vows made in pain, as violent and void,
(For never can true reconcilement grow
Where wounds of deadly heat have pierc
deep:)
Which would but lead me to a worse relaps
And heavier fall: so should I purchase dea
Short intermission bought with double smar
This knows my punisher: therefore as far
From granting he, as I from begging peace.
All hope excluded thus, behold in stead
Of us outcast, exil'd, his new delight,
Mankind created, and for him this world.
So farewel hope, and with hope farewel fea
Farewel remorse; all good to me is lost;

Digitized by Google

Evil be thou my good; by thee at leaſt
Divided empire with Heav'n's King I hold,
By thee, and more perhaps, ſupreme will reign;
As man, ere long, and this new world ſhall know.

MILTON.

GENIUS.

FROM heav'n my ſtrains begin. From heav'n deſcends
The flame of Genius to the choſen breaſt,
And beauty with poetic wonder join'd,
And inſpiration. Ere the riſing ſun
Shone o'er the deep, or 'mid the vault of night
The moon her ſilver lamp ſuſpended: ere
The vales with ſprings were water'd, or with groves
Of oak or pine the ancient hills were crown'd;
Then the great Spirit, whom his works adore,
Within his own deep eſſence view'd the forms,
The forms eternal of created things:
The radient ſun; the moon's nocturnal lamp;
The mountains and the ſtreams; the ample ſtores
Of earth, of heav'n, of nature. From the firſt,
On that full ſcene his love divine he fix'd,
His admiration. Till, in time complete,
What he admir'd and lov'd his vital pow'r
Unfolded into being. Hence the breath
Of life informing each organic frame:
Hence the green earth, and wild reſounding waves:
Hence light and ſhade, alternate; warmth and cold;
And bright autumnal ſkies, and vernal ſhow'rs,
And all the fair variety of things.

Digitized by Google

But not alike to every mortal eye
Is this great ſcene unveil'd. For while the claims
Of ſocial life to diff'rent labours urge
The active pow'rs of man, with wiſeſt care
Hath nature on the multitude of minds
Impreſs'd a various bias: and to each
Decreed its province in the common toil.
To ſome ſhe taught the fabric of the ſphere,
The changeful moon, the circuit of the ſtars,
The golden zones of heav'n. To ſome ſhe gave
To ſearch the ſtory of eternal thought;
Of ſpace and time; of fate's unbroken chain,
And will's quick movement. Others by the hand
She led o'er vales and mountains, to explore
What hailing virtue dwells in every vein
Of herbs or trees. But ſome to nobler hopes
Were deſtin'd: ſome within a finer mould
She wrought and temper'd with a purer flame;
To theſe the Sire omnipotent unfolds,
In fuller aſpects and with fairer lights,
This picture of the world. Through every part
They trace the lofty ſketches of his hand:
In earth, or air, the meadow's flow'ry ſtore,
The moon's mild radiance, or the virgin's mien.
Dreſs'd in attractive ſmiles, they ſee portray'd
(As far as mortal eyes the portrait ſcan)
Thoſe lineaments of beauty which delight
The mind ſupreme. They alſo feel their force,
Enamour'd: they partake th' eternal joy.

AKENSIDE.

Digitized by Google

NOVELTY.

CALL now to mind what high capacious pow'rs
Lie folded up in man; how far beyond
The praiſe of mortals, may the eternal growth
Of nature to perfection half divine,
Expand the blooming ſoul? What pity, then,
Should Sloth's unkindly fogs depreſs to earth
Her tender bloſſom; choak the ſtreams of life,
And blaſt her ſpring! Far otherwiſe deſign'd
Almighty wiſdom; nature's happy cares
The obedient heart far otherwiſe incline.
Witneſs the ſprightly joy, when aught unknown
Strikes the quick ſenſe, and wakes each active pow'r
To briſker meaſures. Witneſs the neglect,
Of all familiar proſpects, though beheld
With tranſport once, the fond attentive gaze
Of young aſtoniſhment; the ſober zeal
Of age commenting on prodigious things.
For ſuch the bounteous providence of heav'n,
In every breaſt implanting this deſire
Of objects new and ſtrange, to urge us on
With unremitted labour to purſue
Thoſe ſacred ſtores that wait the rip'ning ſoul,
In truth's exhauſtleſs boſom. What need words
To paint its pow'r? For this, the daring youth
Breaks from his weeping mother's anxious arms.
In foreign climes to rove; the penſive ſage
Heedleſs of ſleep, or midnight's harmful damp,
Hangs o'er the ſickly taper; and untir'd
The virgin follows, with inchanted ſtep,
The mazes of ſome wild and wonderous tale,

Digitized by Google

From morn to eve; unmindful of her form;
Unmindful of the happy dreſs that ſtole
The wiſhes of the youth, when every maid
With envy pin'd. Hence, finally, by night
The village matron, round the blazing hearth,
Suſpends the infant audience with her tales,
Breathing aſtoniſhment! of witching rhymes,
And evil ſpirits; of the death-bed call
Of him who robb'd the widow, and devour'd
The orphan's portion; of unquiet ſouls
Ris'n from the grave to eaſe the heavy guilt
Of deeds in life conceal'd; of ſhapes that walk
At dead of night, and clank their chains, and wave
The torch of hell around the murderer's bed.
At ev'ry ſolemn pauſe the croud recoil
Gazing each other ſpeechleſs, and congeal'd
With ſhiv'ring ſighs; till eager for th' event,
Around the beldame all arreſt they hang,
Each trembling heart with grateful terrors quell'd.

AKENSIDE.

ROLLA's, animating ſpeech to his ſoldiers.

MY brave aſſociates—partners of my toil, my feelings and my fame!—can Rolla's words add vigour to the virtuous energies which inſpire your hearts?——No—YOU have judged as I have, the foulneſs of the crafty plea by which theſe bold invaders would delude you.—Your generous ſpirit has compared as mine has, the motives, which, in a war like this, can animate *their* minds, and OURS.—THEY, by a ſtrange frenzy driven, fight for

Digitized by Google

power, for plunder, and extended rule.—WE, for our country, our altars, and our homes.—They, follow an Adventurer whom they fear—and obey a power which they hate,—WE ſerve a Monarch whom we love—a God whom we adore. Where'er they move in anger, deſolation tracks their progreſs!—Where'er they pauſe in amity, affliction mourns their friendſhip!—They boaſt, they come but to improve our ſtate,—enlarge our thoughts, and free us from the yoke of error!—Yes—THEY will give enlightened freedom to *our* minds, who are themſelves the ſlaves of paſſion, avarice, and pride. They offer us their protection.—Yes, ſuch protection as vultures give to lambs—covering and devouring them! They call on us to barter all our goods we have inherited and proved, for the deſperate chance of ſomething better which they promiſe. Be our plain anſwer this: The throne WE honour is the PEOPLE'S CHOICE—the laws we reverence are our brave Father's legacy—the faith we follow teaches us to live in bonds of charity with all mankind, and die with hope of bliſs beyond the grave. Tell your invaders this, and tell them too, we ſeek no change; and, leaſt of all, ſuch change as they would bring us.

B. SHERIDAN.

CON-

Digitized by Google

CONCLUSION.

Directions for Speaking.

SPEAK the Speech (I pray you) as I pronounc'd it to you, trippingly on the tongue: But, if you mouth it, as many of our Speakers do, I had as lieve the town-crier had ſpoken my lines. And do not ſaw the air too much with your hand, thus; but uſe all gently: for in the very torrent, tempeſt, and (as I may ſay) whirl-wind of your paſſion, you muſt acquire and beget a temperance, that may give it ſmoothneſs.—Oh, it offends me to the ſoul, to hear a robouſtous periwig-pated fellow tear a paſſion to tatters, to very rags; to ſplit the ears of the groundlings; who (for the moſt part) are capable of nothing, but inexplicable dumbſhows and noiſe: I would have ſuch a fellow whipt, for o'er-doing termagant; *it out-herods Herod.*—Pray you, avoid it!——

Be not too tame neither: but let your own diſcretion be your tutor. Suit the Action to the Word, the Word to the Action; with this ſpecial obſervance, that you o'er-ſtep not the modeſty of nature: for any thing ſo over-done, is from the purpoſe of ſpeaking. Now THIS, over-done or come tardy off, tho' it make the unskilful laugh, cannot but make the judicious grieve; the cenſure of which one, muſt (in your allowance) o'er-ſway a whole crowd of others.

HAMLET, Act. 3. Sc. 4.

FINIS.

Digitized by Google

CONTENTS to Mr. HOLMES' Rhetoric.

A

ACTION, page 46
Allegory, 36
Anadiplosis, 43
Anaphora, 49
Anastrophe, 39
Antanaclasis, 44
Anthony's Oration, 76
Apophasis, 39
Aporia, 38
Aposiopesis, 39
Apostrophe, 39
Arguments, 26
Asyndeton, 40

B

Bel'al's Speech, 58
Brutus' Oration 75
Brutus' Soliloquy, 55

C

Casius tempting Brutus, 66
Catacresis, 38
Cataline, an account of, 47
——— his Speech, 50
——— in English, 52
Climax, 40
Cato's Soliloquy, 69
Composition, 35

D

Declamation, what, and its parts, 27
Dignity, 35
Directions for just Speaking, 97
Disposition, 27

E

Ecphonesis, 38
Elegance, 35
Elocution, 35
Enantiosis, 41
Epanalepsis, 43
Epanodos, 44
Epanorthesis, 38
Epiphonema, 42
Epistrophe, 43
Epizeuxis, 43
Erotesis, 39

F

Figure. 38
——— Its Faults, 42

G

Galgacus' Speech, 83
Genius, 92

H

Hamlet's Soliloquy, 71
Henry the 5th's, 81
Homoioteleuton, 44
Hyperbole, 37
Hypotyposis, 41

I

Iago, exciting Othello to Rage. 72
Invention, 23
Irony, 36

M

Macbeth's Soliloquy, 81
Metabasis, 40
Metaphor, 36
Metonymy, 36

N

Novelty, 94

O

Oration, its parts and kinds 27
Orators, how to be made acceptable, 47
Othello's Defence, 56

Digitized by Google

Oxymoron, 40

P

Paul, St. his Defence before Agrippa, 31
Parabole, 41
Parenomasia, 44
Paragmenon, 44
Passions, how moved, 26
Periphrasis, 40
Phocias' Soliloquy, 70
Ploce, 44
Polyptoton, 44
Proiepsis, 39
Pronunciation, 45
Prosopopoeia, 42

R

Repetitions, 41
——— their uses, 45
Rolla's speech, 95
Rhetoric. 23

S

Satan's Speech to his rebel host. 29
——— tempting Eve. 62
——— to the Sun, 89
Symploce, 43
Synecdoche, 36
Synonymia, 45

T

Theme, its Nature and Parts, with the Example, 34
Tropes, 36
——— their Faults, 38

V

Voice, how to be used, 45

Digitized by Google

Digitized by Google

Digitized by Google

3403

14 DAY USE
RETURN TO DESK FROM WHICH BORROWED

LOAN DEPT.

This book is due on the last date stamped below, or on the date to which renewed.
Renewed books are subject to immediate recall.

21Jul'64RH

ICLF (N)

REC'D LD
JUL 21'64 -1 PM

MAY 9 - '66 E
June 9
JUN 9 '66 5 RC

JAN - 9 1966 24

NOV 9 - 1966 30

REC'D LD
FEB 2'66 -5 PM

RECEIVED
NOV 14 '66 -7 PM
LOAN DEPT.

MAR 4 1969 28
RECEIVED

AUG 5 '69 -1 AM

JAN 14 1991

LOAN

LD 21A-60m-4,'64
(E4555s10)476B

General Library
University of California
Berkeley

Digitized by Google